

# MUSICAL COURIER

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WHOLE NO. 2611



## Frantz Proschowski

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lege With the Summer Master  
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**SELMA JOHANSON DE COSTER,**  
soprano, who sang several groups of Swedish folksongs at the recent Great West Festival held in Calgary. Mme. De Coster is known throughout Canada as the "Swedish Nightingale."



**HORTENSE YULE,**  
soprano, who recently gave a successful New York recital. This talented vocalist won much praise from the press following her concert.



**PRIZE WINNERS FROM THE MUSIC-EDUCATION STUDIOS.**  
Of the group of children from the Music Education Studios who attended the Philharmonic-Symphony children's concerts, conducted by Ernest Schelling, five received awards for note books handed in. Left to right, they are: (seated) Gloria Viggiano, eight years old, who won her second medal; Suzanne Walsh, six years old, winner of a badge; Priscilla Walsh, nine years old, who received her second badge; (standing) Lawrence Smith, eight years old, winner of a badge; Margaret Hopkins, instructor; Joan Walsh, eight years old, who had previously received two medals and a badge, and this time was awarded another badge; and Jessie B. Gibbs, instructor. Joan Walsh also won honors in the Music Week contest last year in violin and piano, and has won in the district piano contest this year.

**MRS. HENRY M. TRACY,**

president and general manager of the Philadelphia Civic Opera Company, which organization brought its seventh season to a brilliant close musically with a performance of *Die Meistersinger* on April 3. The repertory for this season was an ambitious one, including sixteen performances, under the direction of Alexander Smallens. The operas presented, in addition to *Die Meistersinger*, were *Prince Igor*, *Romeo et Juliette*, *Das Rheingold*, *Faust*, *Die Walkure*, *Hansel and Gretel*, *Aida*, *Siegfried*, *Götterdämmerung*, *Samson et Dalila*, *The Magic Flute*, *Elisir d'Amore*, *Il Trovatore*, *Cavalleria Rusticana* and *Pagliacci*, and *Nozze di Figaro*. The roster contained many well known artists as well as local singers; the chorus was composed of eighty-five Philadelphians, and the orchestra of fifty-five members of the Philadelphia Orchestra. (Photo by Kuby-Rembrandt.)



**POVLA FRIISH,**

as Lady Ingeborg in the *King and Vassal* by Peter Heise, which role she sang at the Royal Opera in Copenhagen. (Photo by Elfelt.)



**SELMA AMANSKY,**

soprano, artist-pupil of Harriet Van Emden, at the Curtis Institute of Philadelphia. This young singer has won unqualified success in concert appearances, including engagements under the auspices of the Curtis Institute; as soloist with orchestra, recent appearances being with the Philadelphia Orchestra under Leopold Stokowski, in Philadelphia on April 11, 12 and 14, and in New York April 22 and 23; and also in opera, in three performances with the Philadelphia Grand Opera Company. She also is soprano soloist at the Keneseth Israel Synagogue in Philadelphia.



**DOROTHY GORDON,**

(center), internationally renowned for her Young People's Concert Hour, in front of the Executive Mansion at Frankfort, Ky., with Governor and Mrs. Flem D. Sampson. Miss Gordon recently returned from a tour in the South and sang at the Executive Mansion at Frankfort, Ky., before an assemblage including the Governor and Mrs. Sampson and members of the Houses and their wives.



**VERA NETTE,**

vocal teacher, seated at the piano in her studio. Left, Guy Moore, tenor, and right, Vance Hayes, baritone, two of her professional pupils appearing successfully in public.



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## Machinist Hopkins Fails in Berlin

Condemned for Its Vulgarity and Lack of Real Musical Qualities—  
Hindemith in a New Work for Viola and Orchestra—Kaminsky  
Succeeds Pfitzner at Berlin Academy—Szigeti Makes  
Bartok Agreeable—Frances Nash Heard.

BERLIN.—Max Brand's Machinist Hopkins, the sensation of the Duisberg operatic festival of 1929, has now reached Berlin, the most dangerous stage in its career. It is here that an opera's ultimate fate is decided; a provincial success does not mean very much after Berlin has said "thumbs down," and Machinist Hopkins will prove no exception to the rule. The consensus of opinion here is that as a work of art it has practically no genuine qualities at all. What little effect it made was due to the excellent performance at the Municipal Opera, and to the sensational stage pictures.

Its coarse and vulgar drama is an exact imitation of the current talkie stories, while the mechanical craze of our age has induced the author thus to speculate on the bad taste of the public. For he puts machinery in the foreground but tries in vain to make it appear alive. Even the human beings acting around it are far from being alive; they are merely labelled figures, soulless criminals in the bonds of savage and cruel instincts, slaves of the idols Money and Power. Dos-towiewski might have fashioned a powerful work on a similar theme; Max Brand only

succeeds in producing an unintentional caricature of a work of art—a plot without interest accompanied by ugly, repulsive music.

### INGENIOUS NOISE-MAKING

Max Brand's outstanding attribute is an undeniable sense for theatrical effect. As a dramatic poet he has no rating at all and as a composer he has nothing essential to say. In his score he is continually searching for organized noise, despising melody and euphony as a matter of course. For professional musicians the work has a certain technical interest, thanks to the ingenuity that produced so many varying noises. One musically impressive scene there is, namely, when the big engines begin to sing; but it lasts only a few minutes. The variety show and the dance-bar scene, typical of modern German opera, has this time been extended over nearly an entire act and is charged with the inevitable, and in this case rather poor, jazz.

The extremely effective scenery was the one sensational feature of the evening. The  
(Continued on page 18)

## Virginia Musicians Hold Their Joint Meeting and Choral Festival

Federation of Music Clubs and Music Teachers' Association Convene  
Together—Large Attendance and Marked Enthusiasm—  
Splendid Musical Programs—Meetings to Be  
Held in Charlottesville Next Year.

ROANOKE, VA.—Music lovers from all over Virginia gathered here for the tenth anniversary meeting and choral festival of the Virginia Federation of Music Clubs and the Virginia Music Teachers' State Association, in joint session March 24 to 27. The convention was outstanding for its artistic success, high ideals, attendance, and the enthusiasm manifested for plans now under way for both associations, to be carried out in the near future.

Speakers on the program included John Powell, of Richmond, Va., honorary patron of the Federation; Sigmund Spaeth, of New York City; Wm. C. Gassner, of the Concert Guild, New York City; T. Tertius Noble, New York City; Wm. E. Hudson, of Massanetta Choir School, Harrisonburg, Va.; D. R. Anderson, president of Randolph Macon College, Lynchburg, Va.; Florence C. Baird, Richmond, Va., organizing president of V. M. T. S. A.; Junius Fishburne, publisher of the Roanoke Times, Roanoke, Va.; D. S. McQuilken, Superintendent of Schools, Roanoke, Va.; Edwin Feller, Norfolk, Va., retiring president of V. M. T. S. A.;

Mrs. John P. Buchanan, Marion, Va., retiring president of V. F. M. C.; Erich Rath, Dean of Music, Hollins College, Va.; and informal talks by others present.

Artists appearing on the program included Dr. Noble in an organ recital; May Barron, contralto; Mrs. Herbert Ragland (Margot Samaranya), soprano; and Rosa Ponselle.

Many Virginia artists were also heard during the convention, including Mrs. Malcolm Perkins; Mrs. Allen Saville, of Richmond; George Harris, of Richmond, in the triple role of pianist, composer and accompanist; Mrs. Archer Summerson, violinist, Mrs. Wm. Fenton, cellist, Violet Older, piano trio, all of Lynchburg; Mrs. Paul Cheatham, soprano, Lynchburg; Mrs. David Barnum, soprano, Marjorie Singleton Brown, mezzo soprano, Mrs. Edwin Feller, soprano, all of Norfolk; Joel Cook Holland, tenor, Franklin; Mrs. Ernest Baldwin, pianist, Elizabeth Starrit, soprano, Chas. Borjes, violinist, Anton Koerner, pianist, all of Roanoke; Eunice Kettering, F. A. G. O., organist, Harrisonburg; Naranka Sascha

(Continued on page 19)

## Rochester Civic Music Association Completes Successful Campaign for Funds

Promoters Believe That Pledges Still to Come in Will Carry Fund Over  
the \$275,000 Mark—City's Major Musical Activities Will  
Now Be Carried on Under One Head.

ROCHESTER, N. Y.—The newly organized Rochester Civic Music Association, which combines the city's major musical activities under one head, has closed its first campaign for funds with a success most gratifying to its promoters. A fund of \$275,000 was sought, and at the end of the week's campaign all but \$8,562 of that sum was subscribed. It is believed that pledges from some 200 persons now out of town will more than make up that small margin.

Last year, when the Rochester Civic Orchestra was organized for a series of weekly community concerts for the general public and for school children, the public was asked to contribute about \$60,000, in addition to large gifts from the city and from the former Eastman Theater Subscribers' Association, consisting of patrons of music who used to underwrite the annual concerts in the Eastman Theater. This year a much larger budget

was required to cover the activities of the Civic Orchestra, the Rochester Philharmonic Orchestra, the Eastman Theater concerts, and the annual spring engagement of the Metropolitan Opera Company.

After the contributions of the large givers had been reported, including \$85,000 from the University of Rochester and the Eastman School of Music and \$40,000 from the city, representing the sum now received in taxes from the Eastman Theater, there remained about \$80,000 to be raised among the general public. In view of employment conditions and the business slump, the results achieved are considered highly significant of the musical interest among the mass of the city's population.

The Civic Music Association was organized recently to put the city's musical interests on a strictly community basis. In the last year these interests were grouped more

or less loosely under the direction of the management of the Eastman Theater Concerts. In view of the success of the Rochester Civic Orchestra, in its concerts in the public schools and over the air and of the increasing importance of the annual concerts in the Eastman Theater, it became necessary to unite these interests under a strong central organization, enlisting the support of all the people of the city. H. W. S.

## Secretary Wilbur to Dedicate Westchester County Center

Work was recently begun on the installation of the large concert organ in Westchester County Center. The instrument, built by the Aeolian Company, is the largest type of electro-pneumatic symphony organ and a gift of Eugene Meyer to the County Center. It will be completed in time for the festival and its official dedication will take place on May 22, the same time the County Center is to be dedicated.

At the first performance of the festival on May 22, Secretary of the Interior Ray Lyman Wilbur will officially dedicate the new building. A chorus of 2,000 voices, composed of choral groups of various sections of Westchester County, under the able direction of Albert Stoessel, will participate.

Among the recent enrollments of patrons and boxholders is added the name of Otto H. Kahn.

## Budapest Quartet to Make American Tour

The Budapest String Quartet will make its first American concert tour next January. This ensemble, which is adjudged in Europe one of the finest of its kind, already is engaged to appear in such large cities as New York, Philadelphia, Chicago, Cleveland and Detroit, and also will probably make a short tour in Canada.

## The Westchester Festival to Be Held May 22, 23, 24

The Westchester County Recreation Commission has just issued the 1930 festival number of its year book. It is a large and handsome magazine with more than sixty pages printed on heavy, glazed paper, full of attractive articles, advertisements and illustrations. It gives details of the Westchester County Music Festival of the Westchester Choral Society, May 22, 23 and 24,

at the County Center, White Plains, Albert Stoessel, musical director, and Victor L. F. Rebmam, conductor of the junior chorus.

Among the contributors to this year book, those well known in the music world are Carol Engel, Percy Grainger, Albert Stoessel and Margaret Anderton. Mr. Engel writes on the subject of The Community's Need for Music, Stoessel writes about The Significance of the Junior Music Festival, and Grainger contributes an article concerning The Growth of Westchester Choral Groups.

The artists who will appear during the festival are Palmer Christian, organist; Edward Johnson, tenor; Donald Pirnie, bass; Percy Grainger, pianist; and Lucrezia Bori, soprano. In addition to the Westchester Festival Chorus, conducted by Albert Stoessel, the Male Glee Club of Mount Vernon, directed by Theodore Van Yonx, and the Male Glee Club of Yonkers, conducted by Clifford E. Dinsmore, will be heard.

## Parsifal Benefit Performance

About \$12,000 was taken in at a performance of Wagner's Parsifal at the Metropolitan Opera House on April 16. The proceeds go to the Summer Schools for Women and Industry at Barnard and Bryn Mawr Colleges, inaugurated at the latter institute in 1921. The regular Eastertide performance of Wagner's sacred opera took place at the Metropolitan in the afternoon of the nineteenth; a critical review will be found on another page of this issue.

## Opera Scholarships for Students

Announcement has been made by E. Roland Harriman, president of the board of directors of the Little Theater Opera Company, of the founding of an all-scholarships opera school in New York City. Thirty students will be awarded scholarships next fall; eleven of these have already been provided for. Auditions will be held from April 28 to May 3 at the Brooklyn Little Theater, 122 St. Felix Street, after 2 o'clock in the afternoons. Detailed information can be obtained at the theater.

## Karl Krueger in New York

Karl Krueger, conductor of the Seattle Symphony Orchestra, having terminated his season, is paying a visit to New York and other parts of the East. During the summer Mr. Krueger is to conduct at Hollywood Bowl.



EDOARDO PETRI,

under whose direction the Metropolitan Opera Company's choral school, consisting of one hundred and fifty men and women and forty-five choir boys, will be heard in their first public concert at Town Hall on Wednesday evening, May 21. The a capella program includes many interesting numbers, among them a Palestrina group to be sung by the boys instead of the women of the chorus. (Photo by George Maillard Kessler.)

## Virgil Conservatory Maintains Highest Artistic Standards

Virgil Method of Teaching and Practice Instruments Widely Endorsed.

The Virgil Piano Conservatory, which is located in large and convenient studios on West Seventy-second Street in New York, affords unlimited opportunities to students. The main object of the conservatory, of which Mrs. A. M. Virgil is director, is teaching teachers, and preparing players to play publicly. Regular weekly recitals are given to aid in this purpose.

In fact, from the earliest days of its foundation, in 1891, the public playing of the pupils of this school created a wonderful interest in Mrs. Virgil's teaching. She has spent many thousands of dollars for the uplift of piano teaching, by means of free lessons, special publications for helping pupils and teachers, concerts and traveling through many states with pupils, presenting fine programs and doing technical work which would illustrate the principles she was anxious to introduce.

Mrs. Virgil has not only introduced new ideas of piano study, but has placed upon the market some of the finest and most useful instruments for piano practice ever manufactured, mainly the Tekniklavier, Bergman Clavier and the four-octave portable keyboard. These instruments are used and endorsed by artist players and teachers throughout the country. Their object is to shorten the work of piano playing and to accomplish technical difficulties with greater ease. The child's pedal, which Mrs. Virgil had invented for Hans Barth, who was her pupil for five years, also is proving helpful and reliable.

Mrs. Virgil also has won reputation for her numerous compositions and publications, the most noted of which are the Virgil Method, volumes one and two. Volume one contains the principles of the Virgil Method and thorough instruction in five kinds of technic,

namely finger work, chords, scales, arpeggios and octaves, with seventy-five illustrations. Volume two gives more advanced and complicated technic.

Many internationally known artists and teachers have commended the Virgil Method. De Pachmann said, "I use the Virgil method of playing and Liszt would use it if he were alive." Leschetizky said of a Virgil pupil that her technic is perfect; Godowsky declared that we all owe much to the Virgil method, while, according to Mana-Zucca, "the Virgil method is the best of its kind. Every pianist should use it. It assures a sure technic."

Assisting Mrs. Virgil to maintain the high artistic standards of the Conservatory, is a thoroughly competent group of thirteen experienced teachers, chosen both for their natural and acquired ability and for their inspirational influence and real interest in the progress of pupils. Among the artists who have gained technical facility through their lessons at the Virgil Conservatory are Rata Present, Hans Barth, Alexander Gunn, Emma Lipp, Lucille Oliver, Ralph Ganci and Charlotte Zelansky.

### Musical Advisory Bureau in London

A novel scheme has been organized in London by Mrs. Percy Pitt and Mrs. Lauri Kennedy, Mus. Bac. This organization, known as The Musical Advisory Bureau, will undoubtedly prove of assistance to many American students going to Europe to further their studies and artistic careers.

Years of observation have brought to notice the difficulties that confront these students arriving in strange countries, seeking out professors for their particular re-



Mrs. Percy Pitt, wife of the English conductor, and Mrs. Lauri Kennedy, Mus. Bac., wife of the cellist, who personally direct the new Musical Advisory Bureau in London.

quirements. This bureau can open the portals, giving exceptional facilities to all those who wish to enroll as members. Its purpose is to advise students seeking careers and to arrange for most advantageous studies in such centres as London, Paris, Milan, Brussels, Berlin, etc. Personal letters of introduction to the best and recognized professors can be given them. The Bureau makes a special feature of managing recitals at a very modest figure.

Another feature is an operatic class for mise-en-scene, for which maestros are engaged from various continental centres. Coaching and program arranging are a specialty with Mrs. Lauri Kennedy and Mrs. Percy Pitt. Mrs. Lauri Kennedy, who is a

solo pianist, has had an extensive experience in coaching singers and has been associated with many well known vocalists, including Lucrezia Bori, John McCormack, Mme. Melba, Edward Johnson, Toti del Monte, Hidalgo, and others. Percy Pitt needs no introduction other than that for thirty years he was at Covent Garden. Mrs. Kennedy's husband is Lauri Kennedy, cellist, who will be well remembered in the United States through his association with the John McCormack concerts. Mrs. Percy Pitt has been a well known teacher in London for fifteen years, also placing artists of note in prominent positions. Her work has not only embraced opera and concert but also the stage, musical comedy and lieder.

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## Siegfried Wagner Conducts the Nibelungen Trilogy at La Scala

First Time That He Does So Outside of Bayreuth—Maazel, Lauri-Volpi and Clara Jacobo Interest Italians—Other News.

MILAN.—Recently Il Gobbo del Califfo was given at La Scala. This is a one-act work by Arturo Rossato with music by the young Franco Casavola. It had already been given at the Royal Theater in Rome, and in Milan it was also received with enthusiasm. The libretto is taken from the Thousand and One Nights. The music is written without exaggeration but with fine taste, and it has noteworthy humorous spots. The composer always leans to the theatrical, stressing the various comic moments with obvious talent. The thematic material used by Casavola is not of great originality, but it is treated with an expert sense of theatrical necessity, especially where there is a chance for a caricature of melodramatic effects. The public received the work most favorably and at the end there were five recalls for the artists, Maestro Calusio, the director, and for Franco Casavola. The performers were excellent. Gino Vanelli was the protagonist, the tenor, Alcaide, Mme. Kovacewa, and the Messrs. Nessi, Baracchi, Baccaloni and Venturini participated.

Before this work there came, after an absence of a year, the Preziose Ridicole of Sattuada, the work which won favor at its first presentation. At this performance also it received much appreciation. The two protagonists were impersonated by Mafalda Favero and Ebe Stignani. The first reaffirmed the impression of being a singer of noteworthy vocal ability and a fine artist. The tenor Alcaide, the basso Baccaloni, the baritone Edoardo Faticanti, the tenor Venturini, and the baritone Baracchi, made a finely equalized ensemble. This work also had Ferruccio Calusio as the director.

### LACCETTI WORK AT NAPLES

On March 5 the opera, Carnasciali of Guido Laccetti, was given at the San Carlo in Naples. It had been given several years ago at the same theater and also at the old Costanzi in Rome. The work, which was directed by the author, found favor. Among the performers were Mme. Concato, who has a beautiful, limpid and extensive lyric soprano, and the tenor, Antonio Bagnariol, who is also blessed with vocal gifts.

At the Augusteum in Rome recently, Maestro Alessandro Vessella was commemorated. He was the founder and director of the famous Municipal Band in Rome which won so much favor in all the large cities of the world.

### FLORENCE ACQUIRES THE POLITEAMA

The Comune of Florence has acquired the proprietorship of the Florentine Politeama for the sum of 3,400,000 lire. It is one of the most beautiful Italian theaters and one of the largest, where some of the most important operatic seasons have been given.

### TORINO SEASON CLOSES

With the performance of Rossini's Conte Ory, followed by Gianni Schicchi, the Torino season closed at the Theater del Regio.

### CLARA JACOBO'S SUCCESSES

Clara Jacobo, who has made a name for herself at the Metropolitan, is winning success in the Italian theaters. Her recent performance of Turandot at La Scala was noteworthy, and recently she renewed this success at the Theater Verdi in Padua in Trovatore. Following that performance she left for San Remo, where she was to sing Aida, and then planned to go to Palermo to sing Turandot at the Theater Massimo.

### MAAZEL WINS ITALIAN PUBLIC

A distinguished audience gathered at the Milan Conservatory to hail the return of the noted pianist, Maazel, after three years' absence. This youthful musician is a real example of pianistic virtuosity. His most perfect qualities are agility, beautiful touch, rhythm, phenomenal memory, precision and expression. The program, which included works by Mendelssohn, Mozart, Chopin and MacDowell, came to a climax in the Saint-Saens Toccata. After much applause the artist graciously responded to several encores.

### LAURI-VOLPI'S CONTINUED SUCCESSES

Lauri-Volpi continues to win successes in his performance of William Tell. In fact, they become greater as he progresses.

### DAFNI AT THE ROYAL THEATER

At the Royal Theater in Rome the work by Giuseppe Mulé, Dafni, was recently given. This is not a novelty because the work was given two years ago at the same theater. The Roman public could have well done without hearing this work, but Maestro Marinuzzi is very anxious to promote the music of Mulé, and that is why the work is included in the repertoire.

### THE NIBELUNGEN AT LA SCALA

On March 16 the first of the Nibelungen trilogy was performed under Siegfried Wag-

ner. The Rheingold had an excellent interpretation. When the Ring is completed all the performances will be reviewed. At this time it is sufficient to say that the reception tendered Siegfried Wagner was most cordial. When he appeared on the stage he was given a real ovation. It was, of course, a demonstration of deference to our guest, and also a gesture of homage to the memory of his great father who is ever present in the mind of the musical people. The enthusiasm did not end there. At the close of the work the director was practically overwhelmed.

### MOLINARI RETURNS TO THE AUGUSTEO

Bernardino Molinari, fresh from his triumphs in New York, has resumed his conducting at the Augusteo. At the concert on March 16 he conducted Debussy's La Mer, Ravel's Bolero (new to Rome), the intermezzo of Alalena, known as Mirra, the

prelude of Cenerentola, and also that of the Sicilian Vespers. The success of the director was well merited and he was acclaimed with enthusiasm.

Molinari's success at this concert culminated in the Debussy work. This is not to be wondered at. Molinari directed this work in 1917 at Paris with the author present. The Alalena composition was listened to with much interest by the public, and this youthful and talented musician is mourned by his compatriots.

### PRICES FOR TOSCANINI CONCERTS

Boxes at the Augusteo for the Toscanini concerts in May will cost 2,000 lire each, and the seats will cost 200 lire (\$10). These are really unheard of prices, especially for concerts. However, even in Milan at La Scala all the seats for the two Toscanini concerts are already bid for. Expectations run high for this tournee.

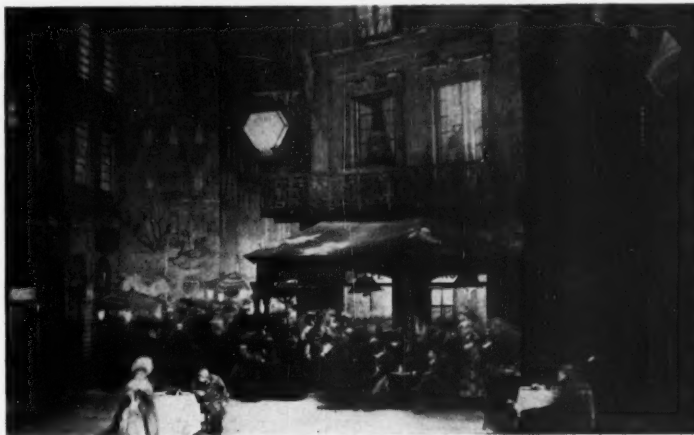
FEDERICO CANDIDA.

### Hart House Ends Tour

The Hart House Quartet returned to Toronto from their Western Canadian tour on April 6, after an absence of four weeks, during which time they covered 7000 miles and gave eighteen concerts. Their appearances on the Pacific Coast as well as enroute

### HOW LA BOHEME IS STAGED AT LA SCALA

These pictures give an idea of the settings used at the Milan Opera House for the staging of La Vie de Boheme. While it is true that Puccini has made definite indications as to what he wishes used in the four acts of his opera, yet there is always leeway in the designing of scenery for the play of the artist's imagination and the director's suggestions. For those who have heard La Boheme only in America it will be interesting to note the little details in these scenes—which give them a touch of originality.



The famous Cafe Momus of the second act of La Boheme, where the Bohemians gather to celebrate the love of Rodolfo and Mimi.



The first scene of the third act which graphically depicts the chill feelings which have penetrated the lovers.



The attic studio, in the first and fourth act, wherein Mimi's and Rodolfo's love comes to bloom and where, later, death parts them.

were a series of triumphs for this outstanding group, and capacity audiences greeted them everywhere. On April 7, before disbanding for their holidays, the quartet gave an invitation concert for their Toronto subscribers, at which time they played Respighi's Doric Quartet and Beethoven's E flat, op. 127.

### Liverpool's Philharmonic Season Closes

LIVERPOOL.—The ninety-first season of the Liverpool Philharmonic Society terminated under the direction of Sir Henry Wood, who has shared the labor of conducting the twelve concerts of the season with Sir Thomas Beecham, Hermann Abendroth, Oskar Fried, Basil Cameron, and Malcolm Sargent. In reviewing the scheme of programs arranged by the committee it is clear that that body was, as usual, desirous of appealing to as many varieties of taste as possible. Perhaps as a result of this policy there were few outstanding novelties, if we except Verdi's Te Deum and Kodaly's interesting Psalmus Hungaricus, in the course of which works the choir was heard to good advantage.

The solitary appearance of Basil Cameron, the young English conductor who has recently been engaged for the San Francisco Orchestra, deserves special mention; likewise Myra Hess' unforgettable performance of Mozart's C minor concerto. At the final concert we had a visit from Nicolas Medtner, who performed his own brilliant concerto in C minor; the work was very well received.

The plans for next season, as far as they are known at present, include the engagement of Sir Henry Wood, Sir Thomas Beecham and Albert Coates, who between them will be responsible for at least nine concerts; the committee's policy of engaging native talent is apparently to be carried out in its entirety.

H. W. BOWDEN.

### Yehudi Menuhin's Home-Coming Recital

SAN FRANCISCO, CAL.—After delighting audiences in the leading music centers of the Old World and in the United States, Yehudi Menuhin returned to San Francisco amid a blaze of glory, and gave his "home-coming" recital in the Exposition Auditorium on March 31, under the management of Selby C. Oppenheimer. A capacity audience greeted the youthful genius wholeheartedly. In spite of his many triumphs and the honors galore that have been heaped upon his young shoulders, little Yehudi remains unspoiled, thoroughly unconscious of the furor he has created and of the importance of his position in the musical world today. His childish awkwardness, naive smile, wholesome simplicity and modesty are still apparent, all of which characterize him as the same sweet, charming lad whom San Francisco loves and in whom it takes such profound pride.

Since Yehudi's last appearance here about a year and a half ago, he has grown considerably physically and in artistic stature. He can no longer be spoken of as a "wunder-kind"; at the early age of thirteen Yehudi Menuhin stands out among the wizards of the bow.

The program that Yehudi presented upon this occasion was one of man-size proportion, including a newly discovered Bach Sonata, Cesar Franck's Sonata in A major, Bruch's Scottish Fantasy, Ernest Bloch's Abodah (written for and dedicated to Yehudi), Kreisler's arrangement of Francon's Siciliano and Rigaudon and Wieniawski's Scherzo-Tarantelle. Veteran fiddlers present marvelled and envied the ease with which he executed his harmonics and the purity of his intonation.

That Yehudi Menuhin worships at the shrine of beauty was made manifest in his exquisite interpretations, each of which served to convince his hearers anew that he has been blessed with the soul of a poet, the heart of a musician, and the mind of a thinker.

C. H. A.

### Althouse Scores in Kodaly Work in Boston

When Paul Althouse sang in the performance of Kodaly's Psalmus Hungaricus on April 6, with the Boston Handel and Haydn Society, the critics were unanimous. The Transcript was of the opinion that "his operatic past stood him in good stead in a declamatory and drastic tenor part." The Post said: "Mr. Althouse's task was a formidable one and he discharged it with fervor and competence." According to the Herald "The tenor part was admirably treated by Mr. Althouse's robust and expressive voice."

### Maazel Scores in Rome

ROME.—Maazel gave a piano recital at the Sala Sgambati here with great success. He was obliged to add five encores to his brilliantly played program.

D. P.

## ROSA PONSELLE CONCLUDING BUSY SEASON

Following Successful Concert Tour, Popular Soprano Rejoins Metropolitan Opera Company for Spring Tour—Sails on May 9 for Europe—To Open Italian Opera Season at Covent Garden on May 28 in Norma—Traviata, Which Ponselle Will Sing for the First Time Anywhere, Is Scheduled for Early June—Costumes Especially Designed and Created Here in New York.

It is a rare occasion these days for Rosa Ponselle to find time for a brief interview, so when Edith Prilek, her faithful little secretary, called us one recent Saturday morning and asked if we could come over to Bendel's on West 57th Street at noon, we did.

The store was closing, but the door man moved like lightning at the name "Ponselle" and whisked us through the darkened store, up an elevator to the third floor, where the singer was.

As we stepped off the lift, a vision in pale lavender and lace, wearing a droopy leghorn hat with blue ribbons trailing over her bare, rounded shoulders, met our eye. It was Rosa Ponselle's costume for the garden scene in Traviata, which opera she will sing for the first time anywhere at Covent Garden this spring. Miss Ponselle had been spending a few days in town between concerts and this was how she was utilizing her time. The day previous she had been at Bendel's nearly all day, concerned with her personal wardrobe for the European trip. That Saturday was devoted to the Traviata costumes which Mr. Leon had specially designed and Bendel had created for her.

The first act gown of heavy white satin and heavier encrusted pearl trimming was shown us, and then we feasted our fascinated

eyes on a magnificent black velvet evening gown, in the period of Traviata, trimmed with ermine, over which Miss Ponselle will wear a real ermine cape, and the necessary jewels to make a regal creature. The last act negligée, however, gave Miss Ponselle some thought. The line here was not as good as it could be. There was too much ribbon and lace. It made her look stouter than she was, she complained. Everyone else agreed she looked ravishingly slim. The writer even started thinking about dieting again. But Miss Ponselle's ideas were finally carried out, lace and ribbons being ripped off here and there, and it really was an improvement. Even Mr. Leon admitted that.

Before going on with the fittings, a maid appeared with a tray, on which proved to be delicious sandwiches and tea for the fatigued singer, who a second or two ago before had said she was starved. As if by magic, the wish was fulfilled. That seems to be the Bendel way of making a prima donna happy and contented during such an ordeal.

As Miss Ponselle ate her lunch, she told us that she was thrilled at the idea of returning soon to London, where everyone had been so wonderful to her last season, and she knew she was going to enjoy this second season all the more. Miss Ponselle

will have nine appearances there within four weeks, opening the Italian season at Covent Garden on May 28 with Norma, in which she created a sensation there last spring. Traviata is scheduled early in June. After that she will do no other singing during the summer, but will probably go to the mountains in Switzerland for rest and preparation for next season.

Since concluding her season with the Metropolitan Opera Company in New York, Rosa Ponselle has sung in the following places: February 9, Bronxville; 12, Boston; 13, Wellesley College; 16, Hartford, Conn.; 19, Washington, D. C.; 21, Baltimore; 23, Philadelphia; 25, Utica; 28, Northampton; March 3, York, Pa.; 7, Rochester; 10, Toronto; 12, Flint; 14, Saginaw; 17, Cleveland; 20, Memphis; 24, Charlottesville, Va.; 26, Roanoke, Va.; 31, Staten Island; April 2, Syracuse; 4, Columbus, O.; 7, Pittsburgh; 10, Victor Hour, WEA. Miss Ponselle then joined the Metropolitan Opera Company on its spring tour. She will return to New York on May 8. She sails the following day for Europe.

While in Washington Miss Ponselle was the guest of Mrs. Lawrence Townsend. Following her successful concert there, Mrs. Herbert Hoover was desirous of meeting the singer. She had some difficulty in locating her but finally, through Katie Wilson Greene, found Miss Ponselle. An invitation to lunch was forthcoming, which the singer accepted and a charming time was the result. On Miss Ponselle's arrival in New York two autographed photographs of the President and Mrs. Hoover awaited her.

Something else that pleased Miss Ponselle on her current tour was the magnificent tribute paid her by the veteran critic, Archie Bell of Cleveland:

WE HAVE WITH US TONIGHT  
(An Appreciation)  
BY ARCHIE BELL

"This is an auspicious occasion and, as we hold this program in our hands, let us fully appreciate the fact that we are participants—we are the audience and Rosa Ponselle is singing for us. In Cleveland she has sung frequently, because, as it happens, she is the chief star of the Metropolitan Opera Company, which comes to us each spring; and from the first season of her concertizing, she has appeared upon a local stage. Fortunately there is no novelty when her name appears on local boards. I repeat, however, that when Rosa Ponselle sings it is an event in the life of everyone who enjoys beautiful singing.

"It is well to reflect that we are hearing one of the most wonderful voices that ever came from a human throat. That is now conceded by the world's eminent critics. It is also conceded by Miss Ponselle's sister artists of the opera. They are not supposed to be particularly generous in their praises of contemporary divas. It is a profession in which the competition is great. Yet the possessors of the greatest singing voices of the day are the first to praise the singing



of Miss Ponselle. 'There is no voice on earth to compare to Rosa's,' the possessor of perhaps the next best dramatic soprano voice in the country said to me one day.

"When Caruso first heard her, after he had entered a studio reluctantly, after having given his promise to listen to 'another singer from vaudeville' (somebody else had discovered a singer!), he was bored. But he went. And as soon as he had heard that voice, he threw a kiss to this member of a vaudeville 'sister act'.

"You shall sing with me at the Metropolitan," he said. And he was a good prophet. Everybody knows about what followed. Miss Ponselle began to upset all of the traditions (or legends) as soon as she had passed the gate that leads to the golden horseshoe.

"It had been declared that no first-line singer could enter the Metropolitan Opera without an extensive repertory. Rosa Ponselle had one opera.

"Everybody had heard that it was almost impossible for an American girl to gain recognition there. Rosa Ponselle, an American from the Nutmeg State, quickly gained as great recognition as had been given on the same stage to the greatest divas of history.

"She studied other roles, and as soon as she sang them the competent observers of the 'Met' realized that she was passing on to greater victories. When the director heard her one evening, he said: 'Now we can revive Vestale'—and did so. At the first performance of this opera, he said: 'I have waited and waited for that voice—now I can revive Norma.' And when he heard Norma, he thought of other great parts for the future.

"The rapidly increasing prestige and popularity of the star is a part of the musical history of the past ten years, with which all are acquainted.

"The important thing, however, the thing that all of us should realize and appreciate tonight, is that Rosa Ponselle is at the very height of her career.

"We know that her name will appear on that roster of honor that displays such names as Nordica, Ternina and Lehmann. They were young and at the height of their careers at one time; and parents or grandparents of the present gladly recall that they

(Continued on page 19)

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**Gonitch in Aida in Philadelphia**

Marianne Gonitch sang Aida with the Philadelphia Grand Opera Company on April 24. On May 8 and 9 she will appear



MARIANNE GONITCH

in New York in Offenbach's *Helen of Troy*, sung in Russian.

May 15 Mme. Gonitch will sail on the S. S. Ile de France to fulfill engagements in Paris and Germany. These will include concerts and some guest opera appearances, probably with the Russian Opera Company in Paris.

Mme. Gonitch will return to America in the fall for a well booked season, which will include a number of appearances with the Philadelphia Grand Opera Company.

**Lester Ensemble at Lambertville**

The Lester Concert Ensemble recently appeared at the Kalmia Club of Lambertville,

N. J., in a concert sponsored by the Lester Piano Company. The auditorium was filled to capacity with members and their friends. All of the artists—Marguerite Barr, contralto; Josef Wissow, pianist; Jeno de Donath, violinist, and Mary Miller Mount, accompanist—were accorded a warm reception and at the close of the concert were highly commended.

The high lights of the program were Scriabin's nocturne, for left hand alone, played by Mr. Wissow; Mr. de Donath's own composition, *Guitarre Valse*, and Goring Thomas' *My Heart is Weary*, sung by Mrs. Barr, while Mrs. Mount's accompaniments throughout the entire program gave splendid support to the artists and helped make the concert the success it was.

**Singers' Club in Concert**

The second private concert of the Singers' Club of New York, which is enjoying its twenty-seventh season, was given at Town Hall on April 3, under the direction of Alfred Y. Cornell. Each year this organization attracts more and more attention, which is not surprising when one takes into consideration the high calibre of the work of the singers. Under Mr. Cornell's direction they have steadily improved artistically, until now they have definitely found a place for themselves among organizations of this kind.

The program was well arranged, opening as usual with the *Toast to Song*, set to music by Frank Seymour Hastings. Then followed the first group, comprised of Ay, Ay, arranged by William Stickles, given with dash and tonal color; Dermot MacMurrough's *The Shepherdess*, and Creation's Hymn by Rachmaninoff-Borsheim. In the latter the chorus was particularly successful in bringing out all the beauty and simplicity of the text and setting.

Cornelius Van Vliet, well known cellist, offered three numbers, by Schravenande, Casella and Jeral. In these he revealed qualities that have placed him in the front rank of cellists. His technic is excellent and he draws a rich, sonorous tone with his bow. Well received, Mr. Van Vliet responded with an encore.

Judson House was heard in songs by Thomas Dunhill, Campbell Tipton and Hammond. Since Christ Our Lord was Crucified (Schutz, 1585-1672), *Tenebrae Factae Sunt* (Palestrina, 1526-1594), and *O Filii et Filiae*, Antiphonal (Volckmar-Leisring, 1637) for the chorus, corresponded beautifully, and were sung with reverence and beauty, the last mentioned acting as a joyous climax. Here the singers excelled. There was fine balance, complete understanding and a precision of rhythm that was deeply impressive. The diction was clean and made their singing the more intelligible. In memory of George Waring Stebbins, Dr. Horatio Parker's Lamp in the



WYNN QUARTET.

(left to right) Evelyn MacGregor, mezzo soprano; Elsa Borg, mezzo soprano; Meredith Wynn, soprano, and Madeleine Southworth, contralto. The quartet, which is heard regularly every Monday evening over station WOR on the *Corozone Hour*, has now been engaged for another weekly radio appearance. Beginning last Saturday evening, April 19, the Wynn Quartet will hereafter be heard every Saturday evening over WABC on the *Paramount Publix Hour*, with Paul Ash and his *Paramount Orchestra*.

West was effectively sung by some solo members of the club.

The second half of the concert opened with W. Franke Harling's *Before the Dawn* (*Persian Idyl*), with Mr. House and Mr. Van Vliet as soloists. It is a lovely work and was given a creditable performance. E. Carroll Voorhees, a member of the club, revealed a fine basso voice, well used, in a group by Verdi, *Messenger* and Mozart. He was cordially received. *Venetian Love Song* (Nevin-Humphries) and the *Hallelujah Chorus* from the *Messiah* (Handel) brought a most enjoyable evening to an appropriate close. All in all the program proved an artistic treat and there was warm commendation on all sides for Mr. Cornell and his singers. Frederick Shattuck was the pianist and Irving T. Davis was at the organ.

**Braun School Hears Muriel Kerr**

Muriel Kerr played recently at the Braun School of Music in Pottsville, Pa., before an audience of 250 advanced students of the school. No one could have made a stronger appeal to the students and inspired them to go further with their work than did this young pianist, who is but nineteen years of age and who is so well endowed musically. The concert was a psychologically correct

one for the purpose for which it was intended, mainly to enthrust the students to widen their musical horizon.

**Lillian Hunsicker Wins Success**

Lillian Hunsicker, soprano, and Elloda Kemmerer, pianist, who recently gave a successful joint recital at the studio of H. Rawlins Baker in Steinway Hall, New York,



LILLIAN HUNSICKER

again appeared together at the Woman's Club of Allentown, Pa., on March 30.

Mrs. Hunsicker's part of the program consisted of a classical group and modern songs in English, German and French. She was in fine voice throughout and sang in a pleasing, delightful manner that gave added interest to her selections. She was heartily applauded, recalled many times and had to repeat several numbers as well as give encores. Miss Kemmerer accompanied Mrs. Hunsicker and also played two groups of solos with fine regard for musical content.

**Leila Hearne Cannes as Soloist**

Mme. Leila Hearne Cannes, pianist, accompanist and coach, was heard as soloist at a concert given by the Fraternal Association of Musicians at the Grand Central Palace in New York on February 25. Mme. Cannes presented a program of Chopin that won for her the applause of the large audience. Mme. Cannes has been arranging the programs of the Fraternal Association for over two years and has always been complimented for her excellent work.

On April 6, at Steinway Hall in New York, the Women's Philharmonic Society, of which Mme. Cannes is president, gave an afternoon musicale, presenting Patti Hightower, pianist, Jean Stockwell, violinist, and Clara Korn, accompanist. Baroness Katharine E. Von Klenner was the guest of honor. Mme. Cannes was the guest of honor at the Verdi Club on April 9.

## J. BEEK

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### Three Typical Notices from the Leners' "International Celebrity Tour" of Thirty Cities of England, Scotland and Ireland

#### London Morning Post

February 12, 1930

"There is no need to praise afresh the precision, the balance, the perfect intonation of the playing of these artists; the huge audience at their concert proves better than anything else that London has come to take all these for granted. Apart from technical excellence, which, however important, is by no means everything, they gave us a very beautiful and poetical rendering of the Schubert, the softer passages in particular being a dream of delight. It is in moments like these that the Lener Quartet attain to a mastery of tone-gradation that is supreme."

#### Manchester Guardian

March 3, 1930

"To discuss the technique of such players would be as indecorous as to discuss the soils that breed the perfect rose; their music seems to flower as easily and magically, to blossom into beauty with just such inevitable growth and majesty of movement. They do not merely play quartets; they build visions in the mind, they give a fresh glamour and significance to music we thought strained of all possible emotion."

#### Edinburgh Dispatch

February 17, 1930

"The polished perfection and unfailing certainty of this renowned string combination are now proverbial. To such a pitch of efficiency have these four distinguished artists brought their art, that in their performances one is hardly conscious of the intervention of a human agency. With the Lener String Quartet the purest spirit of music is literally distilled. The whole concert was a thing of rare and luxuriant delight. This remarkable playing in its sheer beauty reduces the senses to silence and wonderment."

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#### Irving Weil, New York Evening Journal

"We urge everyone who heretofore may have shied at music written for the four stringed instruments because of some unfortunate or soporific experience of it, to put the prejudice aside and take an evening off to listen to this Lener Quartet. *For it is the finest ensemble of its kind, barring only the now disbanded Flonzaleys.* The men are all still under thirty-five and they play with an enormous dash and vigor that is perhaps foreign to men beyond their young middle-age. . . . It was the Beethoven Quartet with which the four players created their most arresting effect. Beethoven at his greatest always makes one feel that his music is about to become personally articulate, that the miracle of unearthly revelation is about to be performed. It never is, for it inevitably remains music; but it approaches the line of the unknowable more closely than anything else in art. *This the Lener Quartet makes one feel, and only the greatest artists can do that.*"

# OPERA HISTORY

SECTION II—PAGE 6

CC

LOS ANGELES EXAMINER—A PAPER FOR PEOPLE WHO THINK

## GREAT AUDIENCE GREET'S GADSKI IN 'DIE WALKUERE'

### GERMAN SINGERS PROVE SUPERB IN WAGNER CLASSIC

By Patterson Greene

"DIE WALKUERE" is not an opera, not a theatrical entertainment. It is a prayer, an expression of man's instinct

THE SAN FRANCISCO NEWS

### GADSKI DRAWS BIG AUDIENCE TO 'WALKUERE'

German Opera Packs House at Dreamland With Thrilling Show

REAL DRAMATIC SUSPENSE

Action Grows Faster as Story Is Unfolded by Able Cast

BY MARJORY M. FISHER

The News Music Editor Gadski as Brunnhilde in "Die Walkuere" was the magnet which attracted the largest audience of the German Opera season to Dreamland on Wednesday

THE DETROIT NEWS, JANUARY 30, 1930.

### GERMAN OPERA FINE OFFERING

By RUSSELL McLAUCHLIN.

Our brief season of the superbly fine operatic music of German came to a close Wednesday evening and the city will certainly wish the company godspeed and a heart-felt "auf-wiedersich'n." Not in many moons have Detroit audiences fared more lustily on fine musical fare. And never before, in the present opera-going generation, has German opera been so well presented.

CHT. AMERICAN FEBRUARY 5, 1930

### 'WALKUERE' BEST IN 'CENTURIES'

BY HERMAN DEVRIES.

The editor of this column has watched opera performances through two centuries. Not that he is 200 years old, but he witnessed opera during the latter part of the nineteenth, as well as of the twentieth, both in America and Europe. I cannot remember having seen a more thrilling, more stirring, a more magnificent production of the opera than that offered last night by the

PUBLIC LEDGER PHILADELPHIA JANUARY 19 1930.

### GERMAN CO. GIVES SUPERB 'DON JUAN'

Splendid Staging and Vocal Features at Matinee of Mozart Opera

The German Grand Opera company added another triumph to its record of similar events Saturday afternoon by a magnificent performance of Mozart's "Don Juan" at the Metropolitan Opera House yesterday's matinee.

As had been the case with opera presented by this company during the past week, the action, the stage and the lighting left nothing to be desired.

The title role was taken by Egenieff, one of the best in the splendid group which Mr. Gadski has assembled.

Settings Exceptionally Good. The opera, like all the others presented by this organization, was a masterpiece.

CHICAGO HERALD AND EXAMINER

THURSDAY, FEBRUARY 6, 1930

### German Artists Give Excellent Account

### OPERA FEAST OF FINE SONG. SAYS DR. GUNN

BY GLENN DILLARD GUNN.

WAGNER wrote two examples of art form known in Germany as the Volksoper, of which the second, "Tannhaeuser," has remained in the repertoire. But the first of these, "The Flying Dutchman," had never been given in Chicago by a major company until presented last night in the Auditorium by the forces of the German Grand Opera, though it had one representation by the organization that visited the Great Northern about seven years ago.

THE German artists gave an excellent account of the tale and of the music.

ONE very interesting aspect of the German opera which has been showing in Chicago this week, at the Auditorium, is the enthusiasm of the audience.

There are far fewer white ties and tail-coats than at the Civic Opera performances, and even black ties and short coats are not innumerable; but, whatever is worn, the wearers go to applaud. Every act brings a dozen curtain calls. The impression gets out, somehow, that the people are there because they want to be, not because they think it is "the thing" to go.

Is this due to somewhat lower prices, to local pride among our million of German descent in German opera, or to the splendor of Wagner's music—for the performances are chiefly of Wagner? If the latter, the management of the Civic Opera might make a note for future reference.

DETROIT EVENING TIMES

Thursday, January 30, 1930

## GORGEOUS "TRISTAN AND ISOLDE"

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# IN HEADLINES

CHICAGO EVENING AMERICAN FEBRUARY 7, 1930

## GERMAN OPERA SCORES HIT IN "SIEGFRIED"

BY HERMAN DEVRIES.  
Add to the list of fine performances given this week by the German Grand Opera Company that of "Siegfried," produced last night at the Auditorium. It is also the group of names that in this department for remembrance of the stars of the company. Alexander Lachmann, who deserves a special mention, it is only fair to mention him as one of the best of the ordinary interpretation of the character ever seen on the stage of two continents. He is positively unexcelled in his call "unheimlich" that it is unbelievable.

LOS ANGELES EXAMINER

## DUSK OF GODS' AT SHRINE GLORIOUS FAREWELL TREAT

By Patterson Greene  
"E. BEHYMER brought a great company to give us Wagnerian opera at the Shrine, and it rained like fury, and I saw three separate times try-

PUBLIC LEDGER-PHILADELPHIA JANUARY 20, 1930

## GADSKI TRIUMPHS IN FINALE TO 'RING'

German Company Offers Impressive Performance Here of 'Götterdämmerung'

SETTINGS MOST EFFECTIVE

The closing opera of the Nibelung Ring, "Götterdämmerung," was given most impressive and thoroughly satisfactory performance at the Metropolitan Opera House.

PHILADELPHIA DAILY NEWS JANUARY 20, 1930

## German Grand Opera Company Reaches New Heights in Presenting Nibelungen

Reaching for new heights and ascending the steep hill leading toward ultimate success, the German Grand Opera Co. could itself when it offered Wagner's all-powerful and passionate opera of Nibelungen as the fourth of its presentations last night in the Metropolitan Opera house.

As the week flies by, all too quickly, this German Grand Opera Co. gathers momentum. Tonight the troupe travels to Washington but tomorrow night prepare for Wagner's "The Flying Dutchman."

## 2D OPERA OF WAGNER RING FINELY GIVEN

BY GLENN DILLARD GUNN.  
FOR thirty years the name of Johanna Gadski has been famed in Germany, England and America. She has won renown in the music-dramas of Wagner, in the operas of Verdi, as a Liedersänger. Last night she appeared in the title role of "Die Walküre."

It is not my intention to assure Mme. Gadski that the luster of her voice has not been dimmed by the years. Too well do I remember her, prima of the magic of her way with the songs of Schubert and Brahms. It is a grateful duty to assert that the voice which last night intoned the Walküre's exultant cry is purely resonant that few, heard it for the first time, would credit her with her long service to art.

Her spirit, too, is as fresh as a smiling Brunnhilde. One of a long list of vocalists who have sung the part, she suggested the beauty of the joys of immortality.

BY MAURICE ROSENFIELD.  
"Siegfried," the third of the four Ring-dramas, was presented at the Auditorium last evening at the German Grand Opera Company. The artists engaged in the performance were among the best of the world, and the most notable prize was awarded to the company.

CHICAGO HERALD-EXAMINER FEBRUARY 7, 1930

## GERMAN OPERA AT ITS BEST

BY WILLIAM R. MITCHELL.  
Press Music Critic  
OUR HOURS of solid music-barring an intermission now and then—revealed new beauties in Wagner last night at the Shrine, where the German Grand Opera Co. ended its brief stay of but two performances. "Götterdämmerung," it was sung better, at some place or night's event was perfect as one drama up to his ears.

A partitioned off cast-on before was a singing he accomplished together, as wished. Everything absolutely synchronous and singers being understood with the conductor.

Johanna Gadski appeared like a young woman, and she sang like a young woman with an experience extending over a century. Her "Brunnhilde" was the outstanding success of an evening of successes. Not only did she not spare herself enacting this most trying role—which requires every ounce of strength she was ready to help others, as well.

Perhaps some person was not carrying a spear properly. An adroit and effectually concealed hand immediately brought

## WAGNERIAN OPERAS WIN HIGHEST PRAISES

BY HERMAN JEVHLES.  
Evidently Messrs. Johnson and Polacco are not the only impresari who search Europe yearly for voices and operatic talent. Without wishing to be guilty of post-mortem lamentation, I may simply suggest that, as far as the German wing is concerned, these gentlemen should perhaps search a little longer or also learn from Mr. Hurok where to find both.

To criticize last night's performance of "Rheingold," the second of the Ring, is to employ only the superlative. Mention of the names of the cast must be a roll-call of distinction. A repetition of praise bestowed upon the chosen ones, upon those for whom criticism does not exist, and only profound and sincere admiration can be the spon-

In a word, the Hurok company contains an aggregation of Wagnerian artists such as I have not seen since the old days of Knöchel and the orchestra.

Auditorium with music going miles to the back of the house, and the last note of the Ring.

CHICAGO EVENING AMERICAN FEBRUARY 4, 1930

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DETROIT TIMES January 23, 1930

## MOZART MELODIES CHARM

'Don Juan' Is Sweetly Sung by Germans

By Ralph Holmes  
GLITTERING like a diamond against the sombre background of the two Wagnerian operas which frame it

PITTSBURGH PRESS JANUARY 24, 1930

## New Beauties in Wagner

German Grand Opera Co. Gives Performance of 'Götterdämmerung' at Mosque, Closing Brief Season; Gadski Scores Triumph as 'Brunnhilde.'

By WILLIAM R. MITCHELL.  
Press Music Critic  
OUR HOURS of solid music-barring an intermission now and then—revealed new beauties in Wagner last night at the Shrine, where the German Grand Opera Co. ended its brief stay of but two performances. "Götterdämmerung," it was sung better, at some place or night's event was perfect as one drama up to his ears.

A partitioned off cast-on before was a singing he accomplished together, as wished. Everything absolutely synchronous and singers being understood with the conductor.

Johanna Gadski appeared like a young woman, and she sang like a young woman with an experience extending over a century. Her "Brunnhilde" was the outstanding success of an evening of successes. Not only did she not spare herself enacting this most trying role—which requires every ounce of strength she was ready to help others, as well.

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THIRD AMERICAN TOUR  
BOOKING NOW—SEASON 1930-31

## Musical Arts Society Formed in Asheville, N. C.

A Brilliant Choral-Orchestral Concert in the Municipal Auditorium, Dr. Arnold Dann Conducting.

ASHEVILLE, N. C.—It was through the effective and inspiring effort of Willis Collins, a popular business man and accomplished viola player, that the Musical Arts Society was formed, and with one month's rehearsal, gave Asheville a notable concert. The



DR. ARNOLD DANN,  
concert organist and master-musician,  
who was selected to pilot the Musical  
Arts Society of Asheville, N. C.,  
through its promising career.

Municipal Auditorium has never resounded with more inspiring music than on the occasion of the Musical Arts Society's premiere. The interest and enthusiasm of the audience was held from the first offering, Tancredi Overture, to the last program number, Sir C. H. H. Parry's Blest Pair of Sirens. All the local musicians who were not on the stage were present to do homage to the new musical organization and many of the prominent members of the city's social realm were also patrons.

Dr. Arnold Dann, under whose conductorship the Musical Arts Society presented an ambitious program, is the organist of All Souls Church. During a presentation of Handel's Messiah, at All Souls at Christmastide this community recognized in Dr. Dann a master conductor, and it was also the hearing of this masterpiece, under Dr. Dann's direction, that inspired the organization of the Musical Arts Society. It promises to become an outstanding musical organization of Western North Carolina.

The Musical Arts Society is a choral-orchestral organization composed of the best musicians of this section and was primarily formed for the purpose of fostering good music in Asheville and vicinity.

This furnishes an inducement to local mu-

sicians and gives the music students a definite goal. They will not have to drop their music when they leave school. Here is an organization that will welcome them, broaden their culture and enrich their lives, whether they follow music as an avocation or as a vocation. Judging from the initial concert, this organization has every reason to expect success.

### THE PROGRAM

The program, a most ambitious one, was performed to the complete satisfaction of the conductor and the appreciative audience. The program follows: Tancredi Overture, Rossini; An Eriskay Love Lilt, arranged by Hugh S. Robertson for a choir in four parts, a capella; Ballet Suite, The Enchanted Lake, Tchaikowsky, for orchestra; Carnival Scene from the opera Little Snowflake, Rimsky-Korsakoff, for chorus and orchestra; andante from Fifth Symphony, Beethoven; Marching Song for Orchestra, Holst; Moonlight, Fanning, a Part Song for a Choir, a capella; Angelus, sketch for strings and one percussion, composed by Arnold Dann; Ode—Blest Pair of Sirens by C. H. H. Parry for eight-part chorus and orchestra, words by John Milton.

The best of the orchestral numbers was the Beethoven andante. The orchestra played with breadth and smoothness and an appreciative feeling for the varying moods that permeate this work. The Tchaikowsky ballet suite was played with color and warmth; the climaxes being particularly effective.

Marching Song by Holst, a striking piece, idiomatically chameleon in its melody, was scored with delicious piquancy by an expert craftsman. Every number, however, was proof positive of the musical skill to be found among the players and the understanding and sympathy between them and their conductor. Dr. Dann's handling of his brother musicians and his reading of the scores convinced Western North Carolina that they have a genuine symphony conductor of attainments. Dr. Arnold Dann is to be congratulated upon an exceptionally virile reading of the entire program, composed of numbers that gave him opportunity for revealing his interpretative ability and dramatic force.

The climax came with Parry's Blest Pair of Sirens, for eight-part chorus and orchestra. Nothing could have been chosen for a more appropriate climax as the score is replete with delightful melody and dramatic effects for both singers and players.

Of special local interest was the inclusion of the first of four sketches composed by Dr. Dann expressly for the Musical Arts Society Orchestra, Angelus, for strings and one percussion instrument.

The audience was most enthusiastic over the a capella numbers of the choir, which were a revelation to Asheville. There was an admirable balance between the choir and



MARY A.  
COLEMAN,

Concertmaster  
of the Musical  
Arts Society  
and first violin  
of the Carl  
Behr Schubert  
String Quartet.

orchestra. By the fortes and the massed climaxes, one was quite thrilled. The orchestra played with astonishing accuracy and fire.

Dr. Dann and the Musical Arts Society could not have given so excellent a performance without a tremendous amount of work and the result justified every hour of it.

### AN APPRECIATION

When Arnold Dann conducts, his singers and instrumentalists deem it a privilege to respond with their best effort. Always sincere, he possesses a wonderful amount of sanctified common sense, which today seems the most essential requisite for holding together one hundred or more temperamental musicians. His musicianship is of the unquestionable kind, his training having been received under European masters. While in America but five years, his accomplishment of big things in Canada and the Western States has been phenomenal. Dr. Dann appears in a series of organ recitals in Memphis, Tenn., during April. This is an important feature of the Tri-State Fair, held annually in Memphis.

He was acclaimed when he recently played the Cesar Franck Symphony before an appreciative audience at the Woman's Club. His recitals are always inspiring, for he demonstrates his complete mastery of the organ in all performances. Dr. Dann came to the United States five years ago from London. He was born in Chesterfield, England, and his early studies were under his brother, James Dann, F. R. C. O., and Frederick Dawson, one of the most distinguished pianists of England. He also studied for several years at the Leipzig Conservatory. His activities have become widely known through his extended tours and recitals in all sections of this country. He is sought for organ recitals and dedications in all parts of the United States. At the present time he is organist and choir director of All Souls Church in Asheville and has a choir of talented people. Dr. Dann is exacting in his musical demands, and rehearsals under him are a joy. His criticisms are unique and humorous, and serve to cause sufficient diversion when concentration is crucial.

Asheville congratulates herself on claiming this accomplished conductor for her

own and the Musical Arts Society may know that the future of the organization is assured as a brilliant one with this musically dynamic force at the helm.

Dr. Dann was chosen as conductor of the combined choirs of Asheville for the presentation of a program to celebrate Music Week. No one here but Dr. Dann could have held the combined musicians with such surety. No undertaking, musically speaking, is too great for this artist to insure success.

(Continued on page 35)



## Frederick GUNSTER

Tenor

Forwarding Address: c/o Musical Courier, Steinway Hall, N. Y.

## "QUOTATIONS" from the press regarding outstanding numbers from the WHITE-SMITH CATALOG of ORGAN MUSIC

(Sent "on approval" for your examination)

### AMERICAN FANTASY

Roland Diggle .50

"Mr. Diggle has taken the tune 'America' and subjected its phrases to numerous ingenious permutations and combinations, harmonic, contrapuntal and dynamic."—*The Diapason*.

### AN ALGERIAN SKETCH

R. S. Stoughton .50

"It is imaginative and attractive. There is a naturalness about its Easternness that is seldom met with, and the main theme is not over-used, ad nauseam, as is so often the case with melodies for the organ. . . . Organists will find this a good number for a recital program."—*Musical Courier*.

### DAWN'S MISTY MANTLE

R. G. Hailing .50

"A melodic tid-bit of simple content, showing writing of quality. As might be gathered from the title, it exploits the softer solo stops in a subdued color scheme. . . . A likeable line of melody harmonized simply in befitting style."—*The Diapason*.

### EVENING CHIMES

H. A. Wheeldon .50

"One of the most successful attempts to incorporate the chimes in an organ composition we have ever seen. Contrary to the usual piece of this character the chimes are not obviously dragged in for effect, but are an integral part of the composition."—*The Diapason*.

### EXULTATE DEO

John Hermann Loud .50

"This composition is a fine grand chœur, dignified and musicianly. The themes are given sufficient development to give them real character and the reappearance of each is accomplished interestingly."—*The Diapason*.

### ISTHAR (a Tone Poem)

R. S. Stoughton .60

"This work is in this composer's best oriental vein. A modern instrument is demanded to cope with its demands of stop-colors and dynamic changes. A colorful concert number of high grade and interest."—*The Diapason*.

### MONOLOGUE

Roland Diggle .40

"A very worthy organ piece in which the composer has allowed himself great freedom of modulation with wholly gratifying results."—*Musical Courier*.

### PROCESSIONAL MARCH

H. J. Stewart .50

"Here is exhibited the mature writer with something to say, and a well-defined grip on how best to say it. A working, brilliant piece, rhythmically alert and live, built up to a fine climax. Every note counts."—*The Diapason*.

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# S. HUROK ANNOUNCES THE EXCLUSIVE MANAGEMENT OF—



ANOTHER LILLI LEHMANN.

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ONE OF THE GREATEST ISOLDES SINCE LEHMANN.

—Los Angeles Evening Herald.

AN ISOLDE WHOSE SUPERIOR CAN'T WELL BE IMAGINED.

—Detroit News.

A REVELATION.

—Cleveland News.

THERE IS HARDLY AN EQUAL TO HER.

—Chicago Herald-Examiner.

WHAT AN ISOLDE!

—Los Angeles Examiner.

AMONG THE GREAT ISOLDES OF THE TIME.

—Detroit News.

NOR WILL LIPPE'S SIEGLINDE BE SOON FORGOTTEN.

—St. Louis Daily Globe.

WHO SCORES SECOND SENSATIONAL SEASON WITH GERMAN GRAND OPERA COMPANY ON TOUR TO COAST

## JULIETTE LIPPE

Glorious voiced Juliette Lippe, whose triumph of last year corralled to her a new world of admirers, evidenced once again the tremendous vocal gifts that are hers. As Isolde, she imbued the immortal heroine with personality and power that will long be praised.—WASHINGTON Times, January 9, 1930.

Lippe's Sieglinde was superbly sung and most convincing.—Linton Martin, PHILADELPHIA Inquirer, January 14, 1930.

Juliette Lippe, who has remained the favorite since her Sieglinde and Isolde of last season, re-established herself in our affection as Brunnhilde. For continued joyous and high sustained singing there is hardly an equal to her.—J. Fred Lissfelt, PITTSBURGH Telegraph, January 23, 1930.

Mme. Lippe was a revelation—even in view of her previous performances. At the first parting of the curtains, we saw a heroic figure. One imagines that they modeled the Bavaria statue in Munich after her.

After the first glance at this commanding figure she burst into technics continued for three hours. It is a tremendous task even to sing the role. But this diva sang it with an authority and power that matched her figure, and always her movements and gestures were in "key," a triumph in plastique as well as vocalism and histrionism.

It was a performance in every way that should linger in the memory of all who heard it, as a precedent by which others who come later must be judged. I have heard and seen many of the celebrated Isolde of many years; and never one more satisfying in all details.—Archie Bell, CLEVELAND News, January 25, 1930.

Sang Isolde so gloriously she won an overwhelming ovation. Brought to the role not only her enormous reserves of volume but a touching sweetness in the love passages that was more beautiful than any I have ever heard in the part before.—Ralph Holmes, DETROIT Evening Times, January 30, 1930.

An Isolde whose superior can't well be imagined. Certainly on these shores, it has not been heard. It is not over praise to toast her as among the great Isolde of the times.—Russell McLaughlin, DETROIT News, January 30, 1930.

Every Isolde of note has sooner or later crossed our musical horizon, and of them all, one lingers in the memory—Lilli Lehmann, and never until now has one of them even suggested that divine woman. But Juliette Lippe may lay just claim to the royal purple of Lehmann's mantle for, in artistic stature as well as physical beauty, she measures up to the last little note of that most impressive and profound role. Frau Lippe was a literal queen of song and dramatic intensity. A lovely woman and a great artist.—C. Pannill Mead, MILWAUKEE Sentinel, February 1, 1930.

When she stormed the climax of the first act the excess of power was thrilling in itself and the dramatic impulse behind it quite overwhelming.—Glenn Dillard Gunn, CHICAGO Herald Examiner, February 3, 1930.

Sang magnificently.—Herman Devries, CHICAGO American, February 5, 1930.

Here is a magnificent voice, musical, warm, full of feeling and used with discretion and knowledge, and her intelligent acting was on a par with her vocal gifts.—OMAHA World-Herald, February 15, 1930.

It was a triumph for Juliette Lippe, the night's Brunnhilde. Splendid in voice and not less glorious in womanhood was she in that trying role.—Harry R. Burke, ST. LOUIS Daily Globe-Democrat, February 24, 1930.

Invested the role of Brunnhilde with an affecting dignity and restraint. She easily dominated a well trained, capable cast.—Thomas B. Sherman, ST. LOUIS Post-Dispatch, February 24, 1930.

Juliette Lippe assumed the role of Brunnhilde, scoring a triumph and being recalled time after time at the end of each act. Mme. Lippe was a revelation. Her appearance as Fricka and as Sieglinde served to establish her as an artist of exceptional ability, but little did one expect to hear such remarkable singing as she did as Brunnhilde. She is the type and the physique that Wagner most likely pictured in his dreams as his ideal heroine, but he probably never expected such a complete realization.—Oscar Condon, ST. LOUIS Times, February 24, 1930.

Chief honors went to Juliette Lippe, a dazzling, glorious Brunnhilde. That voice, ever soaring, was always heard above the stormy swirling music.—ST. LOUIS Star, February 24, 1930.

The Fricka of Juliette Lippe was regal, dignified, poised, contained, and sung with a voice both opulent and fresh.—ST. LOUIS Globe-Democrat.

Nor will Juliette Lippe's Sieglinde be soon forgotten! a glory of voice and a sensitive and plastic presentation of the dramatic aspects of the doom-pursued daughter of Valse. Of heroic physique, of youthful presence, of opulent voice—she is compact.—Harry R. Burke, ST. LOUIS Daily Globe, February 23, 1930.

Juliette Lippe was a splendid Guttrune.—Samuel T. Wilson, CINCINNATI Commercial Tribune, March 2, 1930.

Juliette Lippe, the beautiful Sieglinde: hers is a voice which grows in beauty as you hear it, and seems capable of infinite shadings.—Lillian Tyler Plogstedt, CINCINNATI Post, February 28, 1930.

Her voice is full, and rich throughout its compass, and she used it with great dramatic fervor and expression.—CINCINNATI Times-Star, February 28, 1930.

Juliette Lippe, sweeping across the operatic horizon as one of the greatest Isolde since Lehmann, a product which can be counted upon for ever greater triumphs.—Carl Bronson, LOS ANGELES Evening Herald, March 17, 1930.

It was a regal Fricka, noble in appearance and gesture, and expressive in its tonal shadings. What an Isolde she will be!—Patterson Greene, LOS ANGELES Examiner, March 11, 1930.

Miss Lippe's voice has the volume, power and range to meet the tonal demands of the role and she has dramatic ability to portray the violent emotions which shook the heroic Isolde's soul.—SAN FRANCISCO Call-Bulletin.

The dramatic quality of Mme. Lippe's acting and her exquisitely finished performance as a singer entitled her to especial notice. Her musical narration brought a round of applause in the first act.—Mary Ruth Barry, Rocky Mountain News, DENVER, March 26, 1930.

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The critics were all unanimous but space  
prevents publishing notices in full.

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## Concert

### TORONTO

A voice of crystal purity, a style at once dignified and ingratiating, and a personality of the sort to capture the most frigid audience—such are a few of the gifts which make Elisabeth Rethberg the great recitalist that she is, apart from her acknowledged ascendancy in the operatic realm.

—*Mail and Empire*, Feb. 6, 1930

### CLEVELAND

Mme. Rethberg's vocal art is flawless; her voice is notable alike for purity, warmth and volume. Also she is a mistress of style. The note triumphant and the note expressive are equally at her command.

—*Plain Dealer*, Jan. 24, 1930

### NEW YORK

Whatever Mme. Rethberg sings is musical. . . . Her melting pianissimo, the round, full beauty of her mezzo tones, were at once the delight and the despair of singers in the audience worshipping at her shrine.

—*World*, Jan. 31, 1930

### BUFFALO, N. Y.

Her voice is clear and powerful. There is a note of soft, delicate beauty throughout each utterance that sets her apart.

—*Times*, Feb. 8, 1930.

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# THE RETHBERG

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Inkwells of Superlatives; the Music Loving Public  
By Flocking to Hear Her Sing

## Opera

### DON GIOVANNI

Elisabeth Rethberg gained the chief honors for impeccability and authority of study. She showed entire familiarity with every phase of the Donna Anna music and sang with remarkable poise and unfailing brilliancy.  
—N. Y. American, Nov. 30, 1929

### IL TROVATORE

Her voice seems to have increased in volume during the last year, yet it retains that golden purity of tone which so endeared her to San Francisco opera audiences last season and has made her a favorite concert artist the world over.  
—San Francisco News, Sept. 17, 1929

### FAUST

Miss Rethberg unquestionably won the highest tributes of applause. The final curtain brought her a significant ovation, and, throughout, the audience was unusually responsive to her singing.  
—Los Angeles Times, Oct. 5, 1929

### AIDA

Elisabeth Rethberg brought her glorious voice to the title role and sang with her wonted beauty of tone and feeling to the great joy of her hearers.  
—N. Y. Eve. Post, Nov. 1, 1929

## Concert

### SAN FRANCISCO

Coloratura—dramatic—lyric—whichever adjective is applied to the kind of soprano sung by Elisabeth Rethberg—it is not amiss. For she is all of those, plus a sumptuousness that has earned for her the sobriquet, "the perfect singer."  
—Call, Oct. 15, 1929

The beauty of her voice and its perfection of use are past discussion. Her range sweeps gloriously upward. Her lower tones, expressive and flexible, fill out a scale impeccably even. Never does she seem forced to the bounds of vocal resource.  
—Chronicle, Oct. 15, 1929

### SYRACUSE

She has been called "the most perfect singer in the world," and who would dispute her right to the title. A glorious voice, a golden voice, if ever there was one, of sufficient power and range for the great Wagnerian roles and equally effective in the most delicate of art songs; an intelligence that encompasses the complete emotional range of vocal literature.  
—Post-Standard, Feb. 11, 1930

### LOS ANGELES

She lavishes a wealth of beautiful tone easily and fluently upon the listener.  
—Times, Oct. 5, 1929



Steinway Piano

## Machinist Hopkins Fails in Berlin

(Continued from page 5)

big hall of the factory, with its immense wheels, its variety of machines and all the technical devices of a vast industrial building is novel in German opera. Dr. Kurt Singer made his debut as stage-manager on this occasion, and he showed considerable ability in this new field, especially in the scenes where the masses of workmen crowd together and advance slowly, step by step.

### A DOCTOR-STAGE MANAGER

Dr. Singer, a physician and nerve-specialist by profession, has for many years been active also as a music critic. A few years ago, however, he gave up both his former occupations when he was appointed assistant director intendant of the Municipal Opera. He is also an able choral and orchestral conductor and has now proved his astonishing versatility by becoming a very successful regisseur. Dr. Fritz Stiedry, too, distinguished himself as the conductor of the evening, and showed complete command of all the resources of his art in this extremely difficult and ungrateful task.

Of the singers, Ludwig Hofmann deserves special praise for his striking portrayal of the leading part. His Hopkins is impressive by reason of his athletic stature, his sinister appearance and his powerful vocal display. In the other principal parts Joseph Burgwinkel and Violetta de Strozzi gave convincing proof of their histrionic abilities, although the music seldom permitted them full use of their voices. At the first performance the public was rather more enthusiastic than the artistic value of the opera warranted. The sensational aspect of the production evidently had its effect.

### HINDEMITH IN ECLIPSE

The various series of symphonic concerts are nearing their close. At the ninth Philharmonic concert Furtwängler gave us the first hearing of a new Hindemith composi-

tion, *Konzertmusik*, in six movements for viola and orchestra. The new opus bears no comparison with Hindemith's concerto for viola, which is one of his finest compositions. At present Hindemith seems to be passing through a period of stagnation, of mental depression. His last works are products of routine and mannerisms and bear more the appearance of commercial products than of original works of art. The principals of linear counterpoint, motoric music and unsentimental melody have been exaggerated to such an extent that musical substance has become so unimportant that his recent compositions all sound about alike. The contrapuntal skill he displays no longer creates an effect, because we are moving so rapidly towards that point where so-called revolutionary music is settling into academic formalism.

This new concert piece distinctly shows these formalistic, neo-academic qualities. It is empty and tedious, though full of learned counterpoint. Hindemith himself played the viola, burdening himself with a thankless task, for the solo is mostly submerged in the surrounding sea of wind instruments. Moreover, we have heard Hindemith play far better on other occasions. In a magnificent performance of Brahms' third symphony Furtwängler made amends for the dull half-hour his public had had to endure with the Hindemith work.

Klemperer's last symphony concert had its center of gravity in Ravel's arrangement of Moussorgsky's *Pictures in an Exhibition*. An agreeable surprise in the program was Spohr's violin concerto, No. 7, beautifully played by Concertmaster Max Strub. This obsolete piece, almost never heard in public these days, still has charms of its own which we are the more apt to appreciate again after our experiences with ultra-modern music. Bach's orchestral suite in C major opened the program.

### KAMINSKI SUCCEEDS PFITZNER

Heinrich Kaminski has recently succeeded Hans Pfitzner at the Berlin Academy of Arts as professor of a master-class of composition. He recently made his debut in this new capacity before a representative Berlin public, invited by the Prussian Academy of Arts. The program was devoted to his

own sacred compositions, and included choral Preludes for organ, motets for chorus, a capella, spiritual folksongs in choral arrangements, etc.

The effect was extremely disappointing. His music is dignified, contemplative and ecclesiastic in character, but it is also monotonous and loose in construction; moreover it contains not a trace of modern spirit. Difficult and complicated as these compositions are, they were excellently sung by the Hausermann a cappella chorus from Zurich, under the able leadership of Hermann Dubs. Ilona Durigo sang several contralto songs with great beauty and nobility of style and Stefi Geyer contributed a prelude and fugue for violin, her partner at the organ being Karl Matthaei, who also played several choral preludes.

Bela Bartok and Joseph Szigeti gave a joint recital of compositions for violin and piano, the program including a Bach partita for violin solo and a number of Bartok's compositions. Apart from the Bach work, magnificently played by Szigeti, the weightiest piece was Bartok's problematic second sonata for violin and piano. It was especially interesting to observe how Bartok managed, by his playing, to soften the harsh dissonances in the piano part and to make the piece sound much more agreeable than one could hope from the appearance of the printed score.

### SZIGETI AND HOW TO PLAY BARTOK

To achieve this effect, however, the collaboration of a violinist like Szigeti is indispensable. Not only is he perfectly acquainted with Bartok's peculiar style, but thanks to his Hungarian nationality, he is thoroughly familiar with the fantastic, florid improvisations of Hungarian, Rumanian and Serbian rustic musicians. Bartok's music is largely derived from these Near-Eastern sources and cannot be adequately appreciated without a knowledge of this highly interesting folk music. In a number of smaller pieces consisting of arrangements of national dances and songs, Bartok is less severe, sometimes even popular; consequently these quaint, charming little works made an immediate appeal. Some of them Szigeti played in his own skillful and effective arrangements for the violin.

Issai Dobrowen has risen during the last few years to genuine mastery in the art of orchestral conducting. His last concert with the Philharmonic Orchestra was unusually fine. A brilliant performance of Stravinsky's *Fire-bird* suite displayed his virtuosity and his Russian temperament to the best advantage, and in Schumann's beautiful *Manfred* overture he showed familiarity and sympathy with the German romantic spirit.

### FRANCES NASH THE SOLOIST

The American pianist, Frances Nash, participated in the concert, playing Chopin's E minor concerto with elegance, grace, refinement and polished virtuosity.

Anthony Subely, a young American baritone, presented in his recital a program of Negro spirituals and Indian poetry and scored an extraordinary success, thanks partly to his interesting program and partly to the impressive, vivid and unaffected manner of his performance. Maritza Vogelnik was an accompanist of striking ability and she contributed materially to the impressiveness of the recital.

The young pianist, Wilhelm Kempff, has developed to such a degree these last years that he is now an artist of marked individuality. With Dobrowen's excellent orchestral support he gave a performance of three Beethoven concertos that was natural, unaffected and at the same time striking and original. Johannes Strauss is also a German pianist of a very high grade and one who is equally familiar with the classics and the modern piano literature.

### NEW PIANO COMPOSITIONS

In his Berlin recital he played quite a number of new works, including a selection from Erich Sternberg's *Eastern Visions*,



*"Her voice is recognized for its fine quality and her singing always affords enjoyment. Her clear tones have taken on more warmth and her interpretations are more finished."*

The New York World said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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which comprised the most concentrated and effective pieces of this very modern cycle. Similar in effect were the Greek Rhapsodies by Felix Petryrek, a combination of quasi-oriental melodies and very modern harmonies. Also some of Paul Pisk's concert pieces (op. 7), which show Schönberg's influence, were heard.

Rosa Etkin, one of the most gifted of the younger pianists, was heard again in a recital. The excellent schooling she received in her native country of Poland and later in Berlin, under the guidance of Professor Mayer-Mahr, was plainly revealed. In her Chopin numbers and in the Brahms' *Paganini Variations* she showed her brilliant accomplishments in their best light.

HUGO LEICHTENTRITT.

### Original Compositions by Westminster Choir School Students

On March 13 a program of original compositions by students of the Westminster Choir School was given in Ithaca. The program was as follows: Henri Emurian (songs), Sea Dirge, Dirge of Love, and Dawn; Agnes McLean (songs), Spirit Riding, The Cradle Maker, The Cocky Robin, and, for motet choir, A Ballad of Trees and the Master; five settings of The Lord is in His Holy Temple, by Cassius McKnight, Elizabeth Tavis, Ray Smathers, Eugene Knotts and Robert Dafer; Charles Higgins, A Christmas Spiritual; three settings of Let the Words of My Mouth, by Mary Louise Jones, Milton Kelley and Emilie Miller; Carlton Martin (songs), Nightingales, Song of Mary, The Singer, In My Dreams I Bitterly Wept, Ich Geh Wohin, and Out of the Dawn, Nachstuck (for violin), sonatina in F major (for piano), and Ave Verum Corpus for motet choir.

The teachers were Nancy Campbell, teacher of harmony and piano, and David Hugh Jones, teacher of composition and organ.

### Rosen Under Friedberg Management

Max Rosen announces that for the season 1930-31 he will be under the concert management of Annie Friedberg. The violinist will be heard in his annual Carnegie Hall recital early in the fall, and will make a coast to coast tour next winter.

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## Virginia Musicians Hold Joint Convention

(Continued from page 5)

Mears, violinist, Marion. Many others took part in ensemble or choral numbers.

Virginia composers were especially featured during the program, including Virginia Roper, Norfolk; Elizabeth Hill and Hilton Ruffy, Charlottesville; John Powell, George Harris, J. Lamont Galbraith and F. Flaxington Harker, all of Richmond; Annabel Morris Buchanan, Marion; Mrs. Ray Hamaker and Mrs. Paul Cheatham, Lynchburg; Eunice Kettering, Harrisonburg; William E. Haeschte, Hollins College.

### IDLE THOUGHTS OF A BUSY MANAGER

Just back from California, where I opened the new Columbia Theater with Madge Kennedy. My next big opening out there will be Clairbert, singer supreme, who will debut in San Francisco, September 13, in Trivita, and follow with Faust, Mignon and Lucia. Then follows Los Angeles Opera, and on October 16 Clairbert begins her concert tour in the Slack-Oberfelder Course in Denver.

Mme. Clairbert will sail on the Paris, August 23, and arrive in New York, August 30. Will make records at once and leave for San Francisco, September 2, for rehearsals. Her European success this season has been greater than ever—you know all this if you have watched the MUSICAL COURIER columns.

Have been reading the Bible again, and the parable of the ten foolish virgins reminds me of some of our local managers. There are more than ten, and many virginal as to management. But, next season—well, why not anticipate?

While on the West Coast, I was guest and speaker for five different clubs; the last appearance was with the San Francisco Advertising Club, Charles L. Huyck, in his "Hi-Lights" column in the "Ad-Age," has this to say: "An intimate, inside story of managing celebrities to fame and fortune was told last week at the Advertising Club by Charles L. Wagner. As Mr. Wagner proceeded with his talk, moving easily among the stars and constellations we found ourselves waxing more and more allegorical. Here is a man, we said, who, like Homer's Iliad, is describing the warfare of goddesses. Having press-agented a parcel of prima-donnas, he could drive the Chariot of the Sun unscathed, and give Pluto pointers on combustibles. The following statement may bring us two challenges to duels, but we are going to make it nevertheless: namely, that there is much similarity between the professions of Pop Warner and Charles Wagner. Of course, Mr. Wagner, never having been a Wagnerian impresario, is not interested in beef on the hoof; and Pop, since the invention of the huddle, is not seeking any barking baritones. But in the spring each coach carefully waters, weeds—and fertilizes—the soil in which his posies are to bloom during the fall. Each feeds the same discreet indiscretions to the newspapers. Mr. Wagner's efficient claque is a pocket edition of Mr. Warner's rooting section and such a star as "Tricky Dick" is as temperamental as a prima donna. Judas, Nero, the Borgias, and the Duke of Alva were not such bad people after all: they simply lacked the services of Mr. Wagner."

All this rot about opera being in or out of date amuses me. It is always a bad year for a bad show and vice versa. Have followed the tour of the German Grand Opera through the country and found the public most receptive. Wagner will always live in opera—yes—and maybe in management! Again my blushes.

I note Cosima Wagner was cremated. She was scorched so often by the musical tabbies, including some of the press, I wonder cremation was possible. And, she will live!

Alice Paine Paul came by airplane from Longview, Wash., to San Francisco, February 20, to see Kreutzberg and Georgi. That's going some. Someone said I could not talk five minutes without mentioning Mary Garden—well, I have.

CHARLES L. WAGNER.

The annual V. F. M. C. Junior contests were held on the opening day, with about fifty entrants and with high standard of playing. The first Junior choral contest was held, with a silver loving cup awarded from the Theodore Presser Music Company to the Harrisonburg High School Glee Club. Junior orchestral groups also appeared from Dayton, Harrisonburg and Roanoke. The annual V. F. M. C. college choral contest was won by Hollins College, Erich Rath, director.

Church music was especially featured in a conference over which Dr. Noble presided, and by a sacred concert which included solos, choral and ensemble groups, the final feature of the convention being the choir festival chorus in which many choirs and individual singers joined in singing the Hallelujah Chorus under the direction of Dr. Noble.

Julia Fuqua, of Norfolk, was elected to succeed Mrs. Jno. P. Buchanan as president of the Federation, and Blanche Deal, of Roanoke, was chosen to succeed Edwin Feller, of Norfolk, as president of the V. M. T. S. A.; both of these officers having served two terms.

Charlottesville, the home of the University of Virginia, was chosen as the next meeting place for the joint convention, with elaborate plans already under way for the choral festival.

The Federation presented Mrs. John P. Buchanan, retiring president, V. F. M. C., with a life membership (\$100, raised on the floor) in the National Federation of Music Clubs, as a token of esteem for services she has rendered during her administration.

T.

### Tribute to Miami Orchestra

The Miami Herald commented as follows on the closing concert of the University of Miami Orchestra last month:

"Contrasts. Everywhere.

"In Miami. Sunday.

"In the afternoon there was an ovation to Russians. In the evening came condemnation. At the closing season's concert of the University of Miami orchestra enthusiastic applause was showered upon Arnold Volpe, conductor, and Naoum Blinder, violinist. Mr. Volpe is a former Russian. Mr. Blinder is still a Russian on leave of absence.

"The Russian tribute went even further. For there are members in the splendid orchestra who can trace their way back to that country. While the Nutcracker suite of Tchaikowsky, well rendered, as usual, won general favor.

"But music, of course, is not political nor economic. It is international. Not Internationale. It is of the head and heart, of the ear and emotions. It calms. Or it stirs. It may be religious.

"In the evening there was a large gathering at the White Temple to protest the anti-religious policy of Soviet Russia. The war upon God was deplored. The right of worship, freedom of conscience was demanded.

"America lauds Russian music and musicians. She turns thumbs down upon Russian atheism and atheists; communism and communists. America would sing; she would fiddle. America would not tear down the churches of God nor the structures of democracy."

### Rosa Ponselle's Busy Season

(Continued from page 8)

heard them at that time, and not only after the tarnish of age had begun to manifest itself.

"When they hear an extraordinary voice, they make reservations: 'Ah, yes; but you must remember that I heard Nordica, Terina and Lehmann when they were in their heyday.' One accepts these reservations because they have golden memories as a foundation for comparison.

"One who participates in the enjoyment of the concert this evening may congratulate himself that he is present. He may look ahead twenty, thirty or any number of years, and know that the time will come when he will be able to say: 'I heard the great Rosa Ponselle sing when she was at the very height of her career, when she was in full possession of her magnificent vocal powers. Ah, yes, you youngsters think that these newcomers can sing. You should have heard Rosa Ponselle when I heard her!'"

J. V.

### M. H. Hanson in New York

M. H. Hanson, well known manager who is interested in the Hampton Choir with Richard Copley and Albert Morini, is now visiting New York. Mr. Hanson has had much experience in the past with the management and introduction of choirs and has some interesting ideas on the international exchange of choirs.

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under the patronage of the American Ambassador, Mr. Hugh Gibson.

May 9th—AMSTERDAM: Konzergebouw

May 14th—PARIS: Theatre des Champs Elysees

under the patronage of the American Ambassador, Mr. Walter Edge.

May 20th—BERLIN: PHILHARMONIE

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# ORGANIZATION: THE LESSON TAUGHT BY THE RECENT MUSIC SUPERVISORS' NATIONAL CONFERENCE HELD IN CHICAGO

By John L. Bratton

[The following article by John L. Bratton is timely and to the point. Mr. Bratton is a man who knows whereof he speaks. He has had a long and varied experience in a number of branches of the music business, and has had opportunity to observe music from all angles. He has become well known as an organizer and lecturer, and his remarks here made are authoritative.—The Editor.]

Anybody musically interested who could have witnessed the proceedings of the Music Supervisors' National Conference in Chicago early this month and remained unmoved, would have been a pretty hardboiled proposition. The same thing might have been written about the 1929 gathering and those of the years before.

To substantiate this observation, one needs only to point out the exalted standard of organization to which the Conference has climbed. Organization, to an adequate degree, has been and is yet a rare jewel in the American music world. Virtually every abuse or grief we have to suffer in our music activity is related in some way to an absence of needful organization. The most recent meeting of the supervisors, with its vast and enthusiastic crowds, its inspirational and constructive sessions, and its enhancing fringe of remarkable musical performances showing the fruits of its work, represented the antithesis of any statement lamenting the lack of organization; and the very contrast of its effectiveness with most of the operations in the general music field, brings home in one resounding thump the pertinence of the subject of organization.

The organization of active musicians in America, outside of labor and local circles, may be summed up in three bodies. One of these, not very old, is powerful and effective

in a circumscribed field; but it is sure to occupy an increasingly important position in educational music as it expands. The next, the eldest of the three, has the most troublesome of all music clienteles with which to deal, the private teacher, and it has been exceedingly difficult to make progress in the last few years. The final one, of course, is the Music Supervisors' National Conference, and here we have a story of progressive expansion which is simply thrilling when all the adverse influences which music in America must face are considered.

The complete picture is that of a three-legged stool with one magnificent leg; another that might be considered satisfactory; a third that, to be just, at least, is doing the best it can. The resultant article of furniture is obviously faulty, to be sure, and it will continue to be faulty until the first leg is matched by the other two.

In contemplating the forward strides which the Music Supervisors' National Conference has made, a surprisingly large number of people arrive at wrong conclusions. Just because public schools are perpetual institutions, it is thought that the music supervisors have gone ahead as a mere matter of routine. Hardly any belief could be farther from the truth. The parent institutional machinery has borne their weight, it is true, but weight alone very often implies something static, and static is a word that never should be used with regard to music supervisors. As a matter of fact, music in the public schools of this country owes its proud state to a pioneer spirit, to an abundance of courage, to faith in the eventual great value of the entire effort, and to a store of altruism that is exceedingly pleasant to think about in a highly material world.

Starting most humbly, the supervisors first had to overcome prejudice. Prejudice which saw music only as a fine art of accomplishment, and, hence, because of its limited potentialities, out of place as a part of public school curricula. This conflict was won when the music supervisors proved music to be the essential cultural admixture that it really is. The next fight was that of obtaining sufficient financial support to maintain current operations and to guarantee reasonable ex-

pansion; and if the details of the ultimate victory in this struggle were recorded, they would constitute a series of biographies undeniably ornamental to our music history. A third, a fourth, a fifth—perhaps a twentieth obstacle could be named and each's subjugation recited; but the result would be merely a repetition in substance of what has been said above.

Of course, irrespective of their merit, the supervisors could not have gone far without organization, and their early appreciation of the fact is responsible for every upbuilding development that made the recent Chicago spectacle possible. And that they are still mindful of organization's great value to them is shown by their quick adoption of the new and broadening Constitution for the Conference. This Constitution is the best thing of its kind ever evolved in connection with music, and its effect is sure to be far-reaching, and beneficial to the art in general.

Just how much of a lesson the unorganized teachers may receive from the augmenting prestige and power of the supervisors, is a moot question. At least there can be no justification for any animadversion towards the supervisors. That there is much abroad is one of the most regrettable aspects of the current situation. It is commonly heard that the supervisors do not belong to the real army of music educators because they are constantly out of step. The plain and unvarnished truth of the matter is, that the supervisors have had the gumption to take for music those progressive steps which it imperatively needs if it is to survive fittingly in the changing social conditions of today. Moreover, it is absurd to say that the supervisors are not a part of the music educational army. They are. And if they are out of step, perhaps, in the light of actual accomplishment, the whole army might improve its march were it to drop its regular step and adopt that of the corps of supervisors.

Instead of finding fault with the supervisors, every interest which prizes the extension of educational music in the country should abet them. The new Constitution permits anybody actively engaged in music to become a member of the Conference. The clause covering this point is excellent. It should draw to the organization many teachers who know altogether too little about it. In fact, some experts of organization might recommend that all hands jump aboard the Conference band-wagon and thus take a quick ride to prosperity. This would be bad advice in many cases for obvious reasons. Membership, however, in order to study the Conference's modus operandi and scope and aims is a good policy for any outside teacher to follow. Maybe in going so close to the big flame, a tiny ember may be carried away to ignite organization in some other quarter where it is badly needed.

General organization usually begins with the success of a solitary unit, and that this unit in our case is the Music Supervisors' National Conference is a good omen of what the future holds for us.

## Hallie Stiles Again Scores in Syracuse

SYRACUSE, N. Y.—Two times within six weeks a capacity audience gathered to pay tribute to the art of Hallie Stiles, a Syracuse girl, who has won fame in Europe as well as in this country.

For her second recital, the Mizpah Auditorium, seating 1,800, was packed to capacity. She stirred the large audience to a high pitch of enthusiasm many times during the evening.

Miss Stiles not only has a beautiful voice, fine musicianship and an ingratiating personality, but she also is a versatile artist in the full sense of the word and an artist of whom Syracuse may be proud.

While she was successful throughout her entire program, the climax of the evening

was reached when she appeared in the gorgeous gown worn when she sang Manon at the Opera Comique in Paris. When she had finished her delightful interpretation of the beautiful air from this opera, she received a thrilling ovation, a spontaneous tribute to a singer and an actress.

Miss Stiles and her husband, Dixon Greene, are enjoying a short vacation in the Adirondacks, prior to another recital tour.

## Numerous Engagements for Ruth Shaffner

Ruth Shaffner, American soprano, has had a very busy season since her return from Europe last fall. She has just fulfilled a number of engagements throughout Penn-



Apeda photo

RUTH SHAFFNER

sylvania, while other recent dates include a recital under the auspices of the Fine Arts Society of St. Bartholomew's in New York, given in the Park Avenue Auditorium, on which occasion Miss Shaffner was heard in songs of Monteverdi, Carissimi, Handel, Mozart, Schubert, Brahms, Grieg, Marx, Strauss, Wagner and American composers, and was received with unanimous enthusiasm and quantities of flowers.

On April 6 the soprano was heard in the Verdi Requiem and on April 16 in the Bach St. Matthew Passion, both in New York City. She also appeared a short time ago in The Messiah with the Mendelssohn Choir of Pittsburgh; at two concerts of the Bach Cantata Club of New York; in recital at the Ritz Carlton in Montreal, Canada; in Allentown, Pa., and in an all-Mendelssohn program at Winthrop College, S. C.

This young artist is well known for her excellent musicianship and for her "luscious and velvety" voice, which has been commented on in similar terms by critics all over the country.

## Activities of Gena Branscombe

Gena Branscombe was guest of honor at a dinner given recently by the Gamut Club, Grace Fisher, president, when songs by the well-known composer were sung by Ellen Larned, soprano.

Three choral works for women's voices and orchestra by Miss Branscombe are to be included on the spring program of Lafayette College, Easton, Pa., under the musical direction of John Warren Erb, the concert to be devoted entirely to works of American composers. The compositions by Miss Branscombe which will be performed are the Dancer of Fjaard, Dear Lad o' Mine, and I Bring You Heartsease, with the composer conducting.

On April 24, the National League of American Penwomen in Washington presented two scenes from Miss Branscombe's choral drama, Pilgrims of Destiny, also under the baton of the composer.

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"Sang the music BEAUTIFULLY—tone rich in quality."—*Chicago Evening Post*

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"Never have I seen such a Faultless Brangaene in my long career, not excluding Schumann-Heink."—*Abendpost (Chicago)*

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"Excels as Waltraute."—*Philadelphia Public Ledger*

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"A contralto in a thousand."—*Pittsburgh Post Gazette*

"Dramatic intensity!"—*Pittsburgh Press*

## CLEVELAND

"A spirited impersonation . . . splendid voice . . . a capital singer."—*Cleveland Plain Dealer*

"Excellent. Beautiful delivery."—*Cleveland Press*

## DETROIT

"Contralto of splendid attainments . . . a dramatic sense."—*Detroit Free Press*

## ST. LOUIS

"Sharnova as Erda one of the memorable spots in the performance . . . sung in great fashion."—*St. Louis Times*

"Voice rich in colorful tone, flexible, clear, used with skill and distinction . . . beauty and enduring youth . . . a queenly majesty."—*St. Louis Globe-Democrat*

## DENVER

"Opulent voice and regal personal charm."—*Denver Post*



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## KANSAS CITY

"The best singing of the evening came from Sonia Sharnova."—*Kansas City Journal-Post*

"Young, slender, stately, full rounded tones . . . most attractive appearance."—*Kansas City Star*

## CINCINNATI

"Encomiums must be written about the work of Sonia Sharnova who gained new laurels last night as Fricka."—*Cincinnati Enquirer*

"Sharnova every inch a goddess as Fricka . . . dignity of bearing, opulence of voice."—*Cincinnati Commercial Tribune*

## LOS ANGELES

"Won a deep victory . . . tonal richness . . . stern vivid majesty. Sharnova's notes would sound well in the Bowl."—*Los Angeles Evening Express*

"A stunning performance was that of Sonia Sharnova."—*Los Angeles Examiner*

"Rose to great heights as Brangaene."—*Los Angeles Examiner*

"Rich dramatic contralto."—*Los Angeles Record*

"Tones of urgent beauty."—*Los Angeles Evening Express*

## SAN FRANCISCO

"Sonia Sharnova, as Fricka, seemed to the manner born."—*San Francisco Examiner*

"Made a beautiful Fricka, visually, vocally and histrionically."—*San Francisco News*

"Brangaene — excellently sung and acted by Sonia Sharnova."—*San Francisco Examiner*

"A beautiful Brangaene . . . voice fresh and pure, warm and resonant."—*San Francisco News*

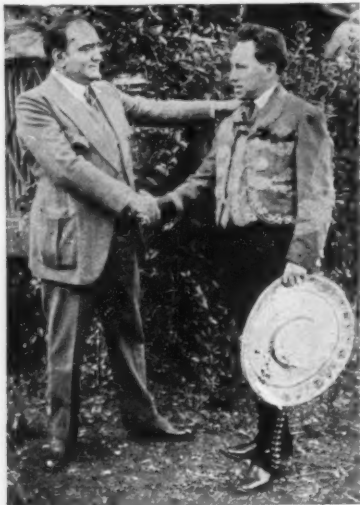
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### 1930 Tour of the Mexican Tipica Orchestra

By arrangement with the Philharmonic Syndicato, the organization of Mexico which controls all of its first class musicians, Roland R. Witte, concert manager of Kansas



SENOR JUAN N. TORREBLANCA, conductor of the Tipica Mexican Orchestra, being congratulated by the late Enrico Caruso, who heard that famous organization in Mexico City in 1917. The orchestra will tour America for twenty-five weeks next season, under Roland R. Witte, of Kansas City.

City, Mo., will present the only officially endorsed and Syndicato sanctioned Mexican orchestra in the United States this season.

This announcement came from Mr. Witte upon the completion of arrangements with

Kyle S. Crichton, of New York City, who had planned a tour of the Charro Mexican orchestra, also to have been booked for this fall.

Under the new arrangement, that portion of the Charro Mexican orchestra tour which had been booked by Mr. Crichton will be taken over by Mr. Witte and played by the Mexican Tipica Orchestra, under the direction of Juan Torreblanca, Mexico's premier maestro.

Mr. Crichton has become an associate editor of Scribner's Magazine, and will devote his time to editorial endeavors, it was announced following the merger of the two projects.

The Mexican Tipica Orchestra will fulfill contracts which have been made for the Charro Mexican Orchestra on such terms as are agreeable to the management, keeping in mind, according to Mr. Witte, the welfare of the local contract holders.

Mr. Witte returned to Kansas City the first week in April from Mexico City where the Philharmonic Syndicato gave him an agreement to the effect that no orchestra composed of any of Mexico's first class musicians will tour the United States until the engagements made for the Mexican Tipica Orchestra have been filled. Senor Torreblanca's organization also has been officially endorsed by the government of Mexico and is the preferred orchestra for all official functions.

While the above arrangements were being completed, Mr. Witte's bookers sold contracts filling eighteen of the twenty-five weeks' tour, there remaining but eight weeks to be closed in the states of Ohio, Pennsylvania, New York, Indiana, Michigan and Wisconsin.

The personnel of the Mexican Tipica Orchestra includes several of the most popular soloists of Mexico City, and the entire membership of the organization is composed of graduates of the National Conservatory of Mexico.

Senor Torreblanca has assured Mr. Witte that the 1930 tour will exceed in musicianship and general appeal of the programs the tour of three years ago, at which time he and

his men enjoyed a success of more than twenty weeks in the United States.

In addition to the orchestral numbers there will be selections by two of Mexico's foremost singers, a tenor and a soprano; two dancers, who will interpret the rancho dances of the country in vivid style and striking costumes, and a feature marimba and a male quartet.

### Curtis Institute of Music Chamber Music Concert

PHILADELPHIA, PA.—An example of the excellent work done by the students of the department of Chamber Music of the Curtis Institute of Music, of which Louis Bailly is the head, was shown at the final of the season's series of public concerts, given at the Pennsylvania Museum of Art on the evening of April 13, when a large audience manifested its enjoyment in the spontaneity of its applause.

The program included a very lovely and seldom heard String Quintet by Boccherini, Bach's Sixth French Suite arranged for eight harps in polyphonic formation, a Chaconne by Purcell, for eight violins, four violas and four cellos, closing with the enchanting Scheherazade by Ravel, consisting of three oriental poems for voice and orchestra—the voice part sung by Selma Amansky, a student of Harriet Van Emden of the vocal department of the Institute.

The Boccherini was finely played by the Swastika Quartet, which is composed of Gama Gilbert, and Benjamin Sharlip, violins; Max Aronoff, viola; and Orlando Cloe, cello, assisted by Frank Miller, second cellist.

The Bach Suite has been skillfully arranged for harp ensemble, demonstrating the resources of the instrument. Those playing in the ensemble were William Cameron, Alice Chalifoux, Flora Greenwood, Mary Griffith, Victoria Murdock, Edna Phillips, Reve Reatha and Floraine Stetler. It was conducted by Carlos Salzedo, head of the harp department, and was another illustration of the artistic and significant work done by Mr. Salzedo's Artist Students. The audience manifested marked enthusiasm for this number.

The Chaconne by Purcell was of especial interest, due to the fact that it was admirably conducted by Louis Wyner, one of the students under Mr. Mlynarski, in conducting. The work was also very well played by the sixteen string players.

The beautiful Scheherazade was excellently conducted by Sylvan Levin, another of Mr. Mlynarski's pupils. The 50 players selected from the Curtis Institute Orchestra of 110, showed such excellence in tone, technique, and ensemble, that they could be very favorably compared with many professional organizations. They proved that in the future large orchestras need not draw from foreign musicians to fill their ranks. Miss Amansky, who sang the voice part, has appeared successfully in several minor roles with the Philadelphia Grand Opera Company, and at this time added to her achievements, in the admirable way in which she sang the important part assigned to the voice. Particularly beautiful was the second section, The Enchanted Flute, in which the difficult first flute part was splendidly played by Maurice Sharp.

No small amount of enthusiasm was bestowed upon the young conductors—Louis Wyner and Sylvan Levin, both proving their decided bent for this branch of music, in their decisive manner, control and observance of nuances. The latter was particularly noticeable in Mr. Levin's interpretation of Scheherazade, in which the beautiful orchestration was clearly defined in the remarkably good reading given it.

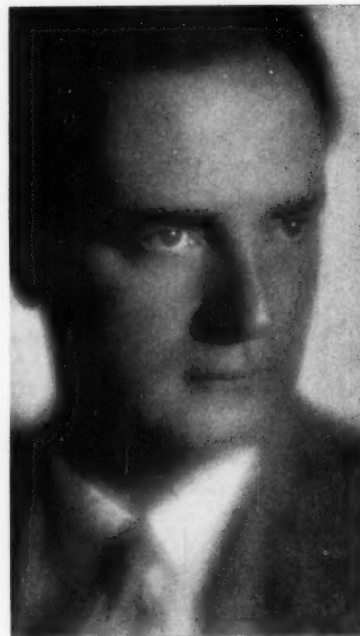
These concerts have been very successful throughout the season, and this final one was perhaps the best of all. M. M. C.

### Westminster Choir Festival

A tentative program has been made for the great Talbot Festival of the Westminster Choir School, to begin on June 19 at Taughannock Falls State Park, sponsored by the Finger Lakes Association. The affair will be broadcast, and sound pictures are to be made. The tentative program is as follows: 10 a. m., service at the First Methodist Church; 11:45, luncheon at First Methodist Church; 1:30, session at Taughannock Falls State Park for all visiting pastors; 5 p. m., reception by the Governor and a program of music. The second day: 10 a. m., short service for ministers at Taughannock Falls State Park; 12, picnic lunch; 1:30, session for all visiting pastors; 5 p. m., musical program with choral groups and massed band of 200.

### Phyllis Kraeuter Triumphs in Nashville

In one city three recitals in six days. That was one of the accomplishments of Phyllis Kraeuter, brilliant young cellist, on her recent concert tour of the Middle West and South. The scene of this unusual musical activity was Nashville, Tenn., where the criticisms for these performances included the following: "Miss Kraeuter has a lovely tone;" "her technical equipment is splendid,



RUDOLF LAUBENTHAL,

who closed his season at the Metropolitan with appearances in Parsifal on April 16 and 18, and after the latter performance sailed for Europe on the S.S. Ile de France. The tenor's first appearance abroad will be in Die Meistersinger in London on April 28, followed by performances in that city in The Ring during May and June, after which he will make twelve records for the Victor Company there. Later in the season Mr. Laubenthal will be heard in opera in Munich, and during September in Berlin. He will return to this country in October. He has been reengaged for the next three seasons with the Metropolitan.

and her sense of pitch well-nigh infallible;" "she proved to be a player of brilliance and thorough musicianship."

### Ralph Thomas to Give Operas During Music Week

Ralph Thomas, director of the Ralph Thomas Opera School in Dayton, Ohio, will present his artist-pupils in two concerts of songs and scenes from the operas during Music Week at the National Cash Register Auditorium, on Tuesday, May 6, and Thursday, May 8.

Many of the Ralph Thomas singers who have been presented in his operas will be heard in these two evenings of song, a number of them having gained recognition also in concert, as soloists with the Armco Band, over Radio Station WLW and as winners in the Atwater Kent Radio Contests.

Those to be heard during Music Week are Aletha Faust, Marie Stany Marks, Florence Wenzel, Elizabeth Shough, Melvin Smith, Carol Deis, Walter Kirby, Florence Pleasant, Walter Pearson, Cora Cox, Dwight Emerick, Henrietta Bertke, Marie Clark, Harold Darst, Naomi Unglaub, Victoria White, Edna McClellan and Dorothy Oglesbee.

Scenes from the operas La Traviata, Faust, Il Trovatore, Lucia di Lammermoor and Naughty Marietta will be presented.

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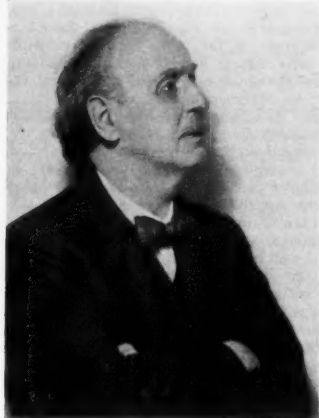
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## Sailings

### ADOLFO BETTI

After an enjoyable season in New York, Adolfo Betti, distinguished violinist member of the disbanded Flonzaley Quartet, sailed April 14 for Europe for the balance of the summer. He first goes to London to confer with his publishers about some works he has edited this winter. Then he will visit Paris



ADOLFO BETTI

and possibly stop over a day or two in Switzerland before going to his home in Bagni di Lucca, Italy.

Mr. Betti will spend the greater part of the summer at his home with his family, of whom he has seen very little during the twenty-five years' existence of the quartet. He will motor throughout Italy for recreation and will hear some of the Toscanini concerts and also attend the Bayreuth Festival. While in Bagni di Lucca, he will do a limited amount of teaching, several of his advanced American students having gone to Italy for continuation of their studies with him.

Mr. Betti had a most successful season in New York this year, devoting just enough time to the students he had selected out of a long list of applicants. Having been more or less tied down while with the quartet, when it disbanded Mr. Betti made up his mind to hear some music in New York instead of always furnishing it as he had in the past. He did, however, fulfill some engagements in the East with his old friend Pizzetti, who will return again next season.

Mr. Betti will continue teaching in New York early in October.

### EUGENE GOOSSENS

Eugene Goossens made a flying visit to New York before sailing for England on the Olympic on April 18.

He had a strenuous season in America with his dates at Rochester and numerous guest performances, the final engagement being five weeks with the St. Louis Orchestra. He is hastening now over to England to fill a gramophone contract and to conduct some concerts, but he hopes to find some quiet place on the southwest coast of England somewhere which will offer him the seclusion necessary to complete an important dramatic work which he has at present on hand.

Mr. Goossens expects to return in September for another strenuous year in this country.

### RUDOLF LAUBENTHAL

Rudolf Laubenthal, Metropolitan Opera tenor, sailed last week on the S.S. Ile de France.

### RACHEL MORTON

Rachel Morton sailed for Europe on the S.S. Leviathan April 12, and her first concert abroad was scheduled for Cologne on April 24, this to be followed on April 29 by an appearance in Vienna, and May 6 in Berlin. Subsequent appearances during the spring and summer are being arranged for the soprano in The Hague, Stockholm and Copenhagen, and she also will be heard as

soloist with Sir Henry Wood and his orchestra at Queen's Hall, London.

### FRIEDBERG ARTISTS

Among the artists under the concert direction of Annie Friedberg who sailed for Europe during the past week was Rudolf Laubenthal, who left on the Ile de France an hour after finishing his performance in Parsifal at the Metropolitan and who will start at Covent Garden on the eve of his arrival in London.

Gustav Schuetzendorf and Grete Stueckgold (Mrs. Schuetzendorf) sailed on the S.S. Hamburg April 23, for concert and opera engagements abroad and for a brief vacation. They will return in October for their Metropolitan season and concert tour.

### ERICH SIMON

Erich Simon, of the firm of Wolff & Sachs, concert managers, with headquarters in Berlin, sailed recently for home after an extended business sojourn in America. Before sailing he gave the MUSICAL COURIER some information for publication, though a good deal of his news had to be withheld for one reason or another, chiefly because arrangements were not entirely completed.

Among the artists who will visit America next year is Lotte Lehmann of the Vienna Staats Opera, who will sing at the Chicago Opera during the first part of the season. Also a new baritone named Rudolph Bockelmann from the Hamburg Stadt Theater has been engaged by the Chicago Opera.

Mr. Simon announces that a year's contract for exclusive management has been made with Giannini, beginning next January, for European engagements, to continue throughout the year.

It is probable that Ruggiero Ricci, boy violinist, will make his Berlin debut in 1931 with the Berlin Philharmonic Orchestra under the direction of Bruno Walter.

Rachel Morton is to give a recital in Berlin in May in Bechstein Hall. She will be accompanied by Jaffrey Harris. Felix Salmon, who, in spite of his fame, has never played in Berlin, will make his debut at Beethoven Hall on October 25.

The house of Wolff & Sachs managed the lecture tours of Fridtjof Nansen and Roald Amundsen, and is now negotiating for a lecture tour for Rear-Admiral Richard E. Byrd. Rear-Admiral Byrd would lecture in English, and Mr. Simon says that there is so much interest now in English in Europe that the language would cause no difficulty.

The firm of Wolff & Sachs is personally presenting performances of Aida and Trovatore at the Staatsoper, Berlin, in the Italian language, with Lauri-Volpi, Elisabeth Rethberg, Maria Mueller, Karin Branzell and Heinrich Schlusnus. The performances will be directed by Leo Blech.

During the annual festival in Berlin in June, Kreisler will play a Beethoven recital with Michael Raucheisen in the famous old Golden Gallery of Charlottenburg Palace. Rachmaninoff makes his second European tour in November and December. Menuhin will be in Europe from October to November.

This seems to be the extent of the news at this writing, and other announcements will no doubt follow.

### Corona's Operas on Tour

Following her final New York appearance with the Metropolitan Opera on Sunday evening, April 20, Leonora Corona will appear on tour with the company in the following roles: Giulietta in Tales of Hoffmann, Richmond, April 30; Santuzza in Cavalleria Rusticana, Atlanta, May 3; Leonora in Il Trovatore, Cleveland, May 10, and Minnie in The Girl of the Golden West, Rochester, May 14.

Miss Corona will then return to New York, having decided not to accept European engagements.

### Malda Fani to Give Recital

On April 30, at the Barbizon, Malda Fani, Italian lyric soprano, will be heard in a program of Italian, French and Mexican songs. Mme. Fani comes from Rome, Italy, where she made her debut in the role of Tosca at the Costanzi Theater. She has appeared in a number of the principal cities in Italy, as well as on the French Riviera and in Mexico City.

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## NEW YORK CONCERTS

APRIL 15

**Vladimir Horowitz**

The Judson Celebrity Artists' Course ended for the season at Carnegie Hall on Tuesday evening with the appearance of Vladimir Horowitz, who played an all Chopin program.

Flashes of color, a brooding uneasiness, a certain sharpness of line, a definite, well planned close—that was his performance. There was a hint of ecstasy in the three mazurkas, each in C sharp minor, which blended one into the other with some strange eeriness; a sweeping close for his recital in the A flat Polonaise.

Can it be that those who heard the Funeral March from the sonata in B flat minor will ever lose its haunting tread, its quickly

passing moment of rapture? The movement was superbly played by Horowitz.

The audience belonged to him, surely, and their plaudits fairly stormed him. It was a significant evening.

APRIL 16

**Philharmonic Orchestra**

The last of the regular Thursday evening series of Philharmonic Orchestra concerts, took place on Wednesday evening, owing to a forced change of schedule.

For his final program of that course, Toscanini chose Wagner selections (from Parsifal, Siegfried, and Meistersinger); Brahms' Variations on a theme (St. Anthony Choral) by Haydn; Honegger's Pastorale d'Été and Pacific 231; and Respighi's arrangement

(first time here) of Bach's Passacaglia in C minor, the same work of which Stokowski also has made a transcription.

Needless to state, the conducting and the playing were of surpassing excellence, particularly in the Wagner numbers, presented with rich coloring and kindling emotional exuberance.

The lovely Brahms Variations, too, exercised a potent spell. Toscanini made a tour de force of Pacific 231, which was received tumultuously by the audience.

Respighi has done a musicianly and reverent piece of work in his orchestral treatment of Bach.

Toscanini was given a rousing ovation by his cohorts of admirers.

**Evelyn Levittan**

In the evening, at Steinway Hall, a good sized audience attended the piano recital of Evelyn Levittan. Her program comprised numbers by Grieg, Chopin, Brahms, Debussy and other well known composers. All these compositions were played in a most commendable manner. With further study, Miss Levittan gives promise of gaining distinct artistic rank.

APRIL 17

**Josef Gingold**

Josef Gingold, violinist, played at Town Hall on Thursday evening, assisted by Josef Adler. Mr. Gingold played a Handel sonata, a Paganini concerto, Chausson's Poème, a concerto by Ernest Schelling and four smaller works, including three by Americans, Mouvement Perpetuel by Poulenc-Hunkins, Improvisation by Saenger and a piece by Burleigh.

The recitalist proved himself to be a brilliant artist, with a command of many interesting effects. The Mouvement Perpetuel by Poulenc-Hunkins had to be repeated, and a more clever piece of playing could hardly be imagined. The Chausson Poème was done in a broad, fine manner and the Schelling concerto played with color, fervor and beautiful melodic sweep.

Mr. Gingold has been touring abroad with success, and his return to the New York recital platform was welcomed as an event of some importance. He is an artist whose career will be watched with more than average interest.

**Marion Carley**

A good sized audience attended the piano recital of Marion Carley, in the evening, at Steinway Hall. One of the features of Miss Carley's recital was the playing of Alexander Siloti's arrangement of Bach's Italian Concerto for two pianos, played here for the first time. Miss Carley proved to be a pianist of considerable talent and played with sincere musicianship and style.

APRIL 18

**Maxim Schapiro**

In the evening at Steinway Hall, Maxim Schapiro, pianist, gave a recital. His program consisted of numbers by Schumann, Medtner, Scriabin, Rachmaninoff and Balakireff, which were played with taste and musicianship. His tone was large and sympathetic and his interpretations drew enthusiastic applause from his listeners.

APRIL 19

**Philharmonic-Symphony**

The capacity audience which attended the season's last students' concert of the Philharmonic-Symphony in Carnegie Hall on Saturday evening beheld a phenomenon rare in the annals of musical history—a conductor genuinely annoyed by too much applause. Most artists, being human, are apparently insatiable in this respect, but with Toscanini, the conductor in question, the supply of applause greatly exceeded the demand. The orchestra had just finished playing Waldweben from Wagner's Siegfried, and rumor has it that their eminent director was not quite satisfied with the response given him from the second violin section. The sustained plaudits of the audience probably seemed to him rather ill-timed, and he rapped twice for silence. When the clapping continued, he left the platform for a few minutes, while the orchestra sat leaderless under the gaze of the house. When quiet was completely restored, Mr. Toscanini returned and the program was resumed.

Besides the Wagner piece, Haydn's Clock Symphony, overture to Anacreon (Cherubini) and Elgar's Enigma Variations were played. Evidently his hearers bore Mr. Toscanini no malice for his reception of their enthusiasm, for they accorded him quite un-discouraged applause after the concluding number.

**Freiheit Mandolin Orchestra**

The Freiheit Mandolin Orchestra gave a concert on Saturday evening at Town Hall. This orchestra consists of about sixty players, the large majority being mandolins of various sorts and sizes, and the balance concertinas which give the orchestra color of sustained woodwind. The conductor of

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this organization is Jacob Schaefer, well known both in New York and in Chicago as a musician of very fine attainments and a composer of far more than average ability. He obtains results from this mandolin orchestra which one would not expect from such an organization.

The program was entirely classic, a Tambourin by Gretry, Chorus of the Villagers (Borodin), Allegro Aperto (Mozart), Adagio and Rondo (Beethoven) and symphony No. 5 (Beethoven). The Mozart allegro and the adagio and rondo were solos, Matthew Kahan playing the Mozart allegro brilliantly, accompanied by a small orchestra and Leon E. Malamut the Beethoven selection on the concertina accompanied by the full orchestra. The orchestra music of the program was arranged by S. Firstman, and the arrangements were excellently done.

Mr. Schaefer's skill as a musician and composer has made it possible for him to obtain effects from this orchestra which are unusual. The pianissimos are lovely, and much of the sustained low harmony sounds like that of distant, unaccompanied human voices. In many places one loses the tremolo of the mandolin plectrums entirely, and there is a warmth and solidity of tone which is really beautiful. Where the organization lacks, probably inevitably, is in power of climax. Presumably it is impossible to do more than was done in this regard.

On the whole, this was a decidedly artistic offering of a worthwhile organization now in its sixth year. The audience filled Town Hall, and there was enthusiastic applause.

APRIL 20

**Philharmonic-Symphony**

The last of the season's concerts of the Philharmonic-Symphony Orchestra drew a capacity audience to Carnegie Hall on Sunday afternoon. The program was the same as that on Saturday evening. All the numbers played will figure on the programs of the organization during its coming European tour and, played as they were at this concert, they will make Berliners, Londoners, Parisians, etc., "sit up and take notice." Mr. Toscanini seemed disinclined to be the recipient of farewell ovations, and signaled the orchestra to leave the stage during the early stages of the final applause.

**Edna Thomas**

For the first time in two years Edna Thomas, "The Lady from Louisiana," gave one of her delectable costume recitals of Negro spirituals, southern street cries and songs in the Louisiana French patois. A good sized audience hied itself to the Booth Theater in the evening to hear and applaud the popular artist. Miss Thomas was in good voice, looked charming in her descriptive gowns, and made her customary introductory remarks. Mary Hyams was a sympathetic accompanist.

**Hampton Institute Choir Au Revoir Concert**

At the Metropolitan Baptist Church, on Tuesday evening, the Hampton Institute Choir, of forty voices, presented by the New York Hampton Club, Inc., sang to an enthusiastic gathering. The renowned organization sailed the following day for a tour of Europe.

Under the expert leadership of Dr. Dett, distinguished composer, director and teacher, these singers have attained a high degree of excellence, the well-chosen voices blending harmoniously, attack and release being most accurate and shading and nuance leaving little of anything to be desired. The high standard was consistently maintained throughout the evening. It seems safe to predict that the European tour will be a sensational success.

**Estelle Liebling Studio Notes**

Beatrice Belkin, coloratura soprano, who has just sailed for a European concert tour, was the featured artist on the American Radiator Company's hour on March 26. Wilma Miller, coloratura soprano, gave a successful performance of Gilda with the Pittsburgh Opera Company on February 25. Sidney Fox is rehearsing the leading ingenue role for the new play Lost Sheep.

Rose Mortel and Antoinette LaFarge have just finished working on a new Paramount talking picture. Leonora Cori, coloratura soprano, has been engaged for a Paramount tour of seventeen weeks. Paul Cadieux, tenor, is singing in Bermuda with success,

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## "THE LOST ART OF BEL CANTO" WAS IT REALLY EVER LOST?



By

John Hutchins

Vocal  
Diagnostician

[This is the seventh of a series of articles written by John Hutchins, one of New York's well known instructors.—THE EDITOR.]

Where are the wonderful voices of thirty years ago? "You should have heard the singers of the time of Madame X. In those days singing was truly an Art!" This has been the wail of the "Old Timers" for three centuries.

If we are to believe the testimony of a great many writers of note, the art of "Beautiful Singing" has been "lost" upon so many different and sundry occasions during the past as to have—by this time, we might conclude—almost entirely disappeared. Such a large number of books have been written bemoaning the decadence of this noble art that one might easily imagine that it was only in some remote and mythological age that one could really hear good singing.

However, the opera still goes merrily on its way, charming its followers with the exquisite art of Gigli, DeLuca, Rethberg, Ponselle, Raisa and a host of others.

There seems to exist an almost universal belief that the so-called "Old Masters" of the 18th and 19th centuries were the only teachers who ever really understood the true magic of "Bel Canto." If a singer of the present age arrives at a state of vocal perfection, it is considered either an example of phenomenal natural talent or an accident. The old question again presents itself: Are there any teachers today who still train voices according to the traditions of "Bel Canto?" Many of the most prominent vocal instructors have told me that the "Old Masters" did not write down for posterity their theories concerning voice training. Also, I have been told that the very few books and manuscripts that were written have been lost so that at the present moment we cannot accurately describe the methods employed by the singing masters of the 17th and 18th centuries.

These statements, however, are not at all true. They demonstrate clearly that many teachers are completely ignorant of the history of singing. As a matter of fact, the majority of renowned masters living during the 16th, 17th, 18th and 19th centuries very carefully and laboriously wrote down their teaching principles.

There can be no doubt that, theoretically speaking, the history of singing is tremendously difficult to trace from its earliest origin. Most of the first printed books were published in Italy about the time of the first operas, viz., 1600-1650. Although the Italian method of voice cultivation has always been considered more or less empirical, (i. e., teaching from a viewpoint of practical experience), nevertheless many books were printed during the 17th century concerning the theory of singing.

These precious documents have been scattered to the four winds of Europe and at the present moment are very expensive to purchase even when definitely located. As far as I have been able to discover after some years of careful research, a complete and comprehensive history of singing has never been written. It would indeed be a gigantic task to collect all of the available material. The European bookdealer very seldom has anything to offer of this nature.

Owing to the fact that such "Treatises concerning singing" were often published under entirely different titles, the task is very complicated even in the great libraries abroad. Evidently, because of the rarity of these books, many singing teachers have come to the present conclusion that they never existed.

It has been my privilege to discuss at length the science of voice production with a great number of the best known masters in America, France and Italy. There seems to be very little fundamental difference between their order of procedure in voice cultivation and that of Porpora, Tosi, Mancini, Mersenne and many other famous teachers of the past.

We are living in an age of progress and theoretical enlightenment in almost every field of endeavor. The present-day vocal advisor has not only the tradition and experience of the past as a background but also the scientific cooperation and demonstration of his theories by modern physics and medicine. During the 17th and 18th, and probably first half of the 19th, centuries most of the scientific laws of phonation were not as yet satisfactorily proven. The "Old Masters" sensed instinctively a great many

principles that have since been demonstrated to be conclusively true. The discoveries of such physicists as Helmholtz and Tyndall have helped to clear away the mysteries surrounding voice production.

With such a fund of supplementary information to confirm practical experience, it is no wonder that the teacher of today should have a thorough understanding of "Bel Canto."

Do not imagine for a moment that the rules for correct singing as laid down by the "Old Masters" have been buried under the structure of modern civilization. All of these traditions are carefully woven into the very fabric of the musical history of every nation.

The ancients were not sure about the formation of the voice, therefore they spoke in terms of glittering generalities. Gradually as we progress toward the twentieth century these writers become more concrete and explicit in their explanation of the natural laws of singing.

It is my candid opinion that there are many fine teachers of "Bel Canto" in the world today. Also, I am sure that they are equally as capable instructors as any of the "Old Masters."

However, there has been a great change in the world of song. The attitude of the present day pupil is different. He is a follower of the great god, Commercialism.

When a new scholar presents himself at the studio he invariably asks this question, "How long will it be before I can make some money with my voice professionally?" Very seldom does one ask, "Please tell me how I can eliminate my vocal defects?" Today everyone is in a hurry. Time is naturally required to achieve that perfect synchronization of brain, nerve and muscle necessary for beautiful singing. The singers of the present are in many cases trying to rush their voice production. This invariably results in vocal suicide.

In conclusion we can remark that maybe—maybe—it is the singer's own fault if "Bel Canto" is not what it was under the "Old Masters."

### Ernest White's Organ Recitals

PHILADELPHIA, PA.—Ernest White, organist and choir-director of St. James Church, brought to a close his Lenten Wednesday noon organ recitals, on April 16, with a beautiful program, finely played—Good Friday Spell from Parsifal (Wagner), Chorale-Prelude on "Jesus Suffers Pain and Death" (Bach), "The Tumult in the Praetorium" from the Passion Symphony (Ma-leingreau), and Chorale-Prelude on "O World I E'en Must Leave Thee" (Brahms). M. M. C.

### Son of Edwin Franko Goldman Honored at Columbia

Among the thirty Columbia students honored recently by being elected to Phi Beta Kappa for outstanding records during their four years of study is R. H. M. Goldman, son of Edwin Franko Goldman, noted for his outstanding record as a handmaster during many years.

## Sametini to Hold Master Classes at Chicago Musical College Summer Session

Leon Sametini unquestionably belongs to the world's great violin teachers. From his studio have come Isolde Menges, Sylvia Lent and Ilza Niemack, three of the most prominent young women violinists before the public today. He has also trained members of the Gordon String Quartet, the Chicago String Quartet, the Hart House String Quartet, and many musicians now associated with the great symphony orchestras.

Mr. Sametini is still a comparatively young man and is a performer of great power and virtuosity. His frequent appearances as soloist with the leading American and English orchestras have been notable events in the music world. In addition to Mr. Sametini's activities as performer and teacher, he is also vice-president of the Chicago Musical College.

The college is offering full and partial scholarships with Mr. Sametini, to be awarded through competition in June. In-



LEON SAMETINI

formation concerning these scholarships may be obtained from the Chicago Musical College.

### Belgian Minister Praises Clairbert

Charles L. Wagner received the following letter from Brand Whitlock, former American war minister to Belgium: "I am very glad to know that, under your auspices, our people are to have the opportunity of hearing Mme. Clare Clairbert, the coloratura soprano from the Theater de la Monnaie at Brussels. Mme. Clairbert is an artist of great talent and distinction, and I trust that her tour in America will meet with the success her magnificent art deserves."

### Program at Roxy's

The spirit of Easter was introduced this week at Roxy's by Gounod's O Divine Redeemer, beautifully sung by Viola Philo and the chorus, the tableau being a reproduction of the famous Da Vinci masterpiece, The Last Supper. Following this came a de-

lightful ballet, characteristic of spring, called Rustle of Spring, and a marked contrast to the Gounod offering. The picture, High Society Blues, a Movietone musical romance, included Janet Gaynor, Charles Farrell, and William Collier, Sr.

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## SUMMER CONCERTS

## Stadium Concerts

The Stadium concerts are to open on July 7 and will continue nightly through Sunday evening, August 31. Willem van Hoogstraten will conduct the first three and the last two weeks. Albert Coates comes for the third time as guest conductor. With the exception of a handful of men who have chosen to rest for the summer, the Philharmonic-Symphony Orchestra will be identical in size and personnel with that heard during the winter at Carnegie Hall.

Among the events of special importance scheduled are the following: July 22 and 23, Beethoven's Ninth Symphony, with Jeannette Vreeland, Nevada Van Der Veer, Nelson Eddy and Arthur Hackett as soloists; August 19 and 20, the Hall Johnson Negro Choir; August 25 and 26, Anna Duncan. Mr. Coates will conduct the Verdi Requiem,

with Jeannette Vreeland, Kathryn Meisle, Nelson Eddy and Arthur Hackett. The Denishawn Dancers will appear August 12, 13 and 14.

## Goldman Band Concerts

The Goldman Band Concerts are to be given between June 16 and August 24, alternating between the Mall, Central Park, and the campus of New York University. The band will consist of sixty musicians as heretofore, under the direction of Edwin Franko Goldman, the organizer of the concerts, who has not missed a single concert since the opening. The soloists for the season will be Cora Frye, soprano; Olive Marshal, soprano; and Del Staigers, cornet soloist.

## Huss Sonata to Be Played

Henry Holden Huss, composer-pianist, will play his sonata for cello and piano with

Cornelius Van Vliet at Hunter College on Wednesday evening, April 30. The program will also include a Mozart trio, played by the Van Vliet Trio, and two pieces by Casella, also for trio. The concert is one of the series in the Adolph Lewisohn course and will be broadcast over WNYC.

## Gabilowitsch's Activities for Next Season

Ossip Gabilowitsch, who returned to Detroit after a period of two months of directing the Philadelphia Orchestra, brought to a close the activities of the Detroit Symphony Orchestra for the present season, with the pair of concerts which took place at Orchestra Hall, Detroit, on April 10 and 11. Mr. and Mrs. Gabilowitsch are planning to take a trip to Bermuda, after which they will settle at Mackinac Island, Michigan, for the greater part of the summer. Their intention is not to make a trip to Europe this year.

The professional activities of Mr. Gabilowitsch will begin again in October, at which time he will open the series of symphony concerts in Detroit. He will direct that organization during the months of October, November and December, also taking the orchestra on two extensive concert tours through the East and Middle West. Starting January 1, Mr. Gabilowitsch will again act as conductor of the Philadelphia Orchestra and will direct that organization until the end of March. He will return to Detroit about March 25 and will resume his activities as conductor of the Detroit Symphony Orchestra until the end of the season.

During next season Mr. Gabilowitsch also will make several appearances as pianist under the direction of the concert management of Arthur Judson.

## Copeland Announcements for Next Season

George Copeland, eminent pianist and exponent of the moderns, will officially open his season for 1930-31 with his appearances as soloist with the Philadelphia Orchestra, Leopold Stokowski conducting, on October 10 and 11. His only New York recital will be given on Monday evening, November 3, at Carnegie Hall. During next season he also will be heard in joint recital with Frances Alda in Carnegie Hall, on the evening of January 4.

Mr. Copeland is now in Europe enjoying a short vacation at the Chateau de la Verriere as the guest of Mr. and Mrs. Arthur Moulton, prior to his European engagements.

## Mrs. Wood Stewart Very Busy

Mrs. Wood Stewart is enjoying a busy season. Besides teaching in her Philadelphia studio on Thursdays, she is engaged at her own private studio in New York and at the Institute of Musical Art.

Mildred Kreuder, contralto, and Allie Ronka, soprano, have been engaged as soloists for Ira B. Arnstein's opera oratorio, The Song of David, to be given in Town Hall on Saturday evening, April 26.

Mrs. N. Lindsay Norden, soprano of the Philadelphia studio, is soloist at the Gethsemane M. E. Church in Philadelphia, and Laura Snyder, soprano, also of Philadelphia, was re-engaged as soloist for Passover Services on April 13 at Rodolf Sholem Temple, the Quaker City.

## Concert by New York String Quartet Brings Reengagement

The New York String Quartet, assisted by Katherine Bacon, pianist, gave two highly successful concerts on successive nights at Hartford, Conn., on March 11, on the series of the Roberts Foundation for Chamber Music, and the next night for the Memnon Club.

As a result, they have been re-engaged to open the 1930-31 series of Roberts Foundation concerts next November. This concert will mark the eighth appearance of the New York String Quartet at Hartford within a period of six years.

## New York Recitals for Friedberg Artists

Among the artists under Annie Friedberg's management for whom New York recitals next season have already been booked are: Myra Hess, Bruce Simonds, Grete Stueckgold, Max Rosen, Mieczyslaw Munz, Edgar Shelton, Lonny Epstein, Ralph Wolfe, Valentina Aksarova and the Budapest String Quartet.

## Anna Reichl in Newark Recital

Anna Reichl, lyric soprano, and artist of Ada Soder-Hueck, will give a recital at Griffith Hall, Newark, N. J., on April 29. She will be assisted by Katherine Fletcher, with Edna Sheppard at the piano. Miss Reichl was chosen out of twenty-seven contestants as the best local artist to appear with the Newark Festival Chorus on April 24.

## New York Concert Announcements

M: Morning. A: Afternoon.  
E: Evening.

## Saturday, April 26

The Conductorless Symphony Orchestra, Carnegie Hall (E).  
Ira B. Arnstein's Song of David, Town Hall (E).  
Mario Miccu, pupils' vocal and instrumental recital, Engineering Auditorium (E).  
Polyphonic Symphony Orchestra, Mecca Auditorium (E).

## Sunday, April 27

Roland Hayes, song, Carnegie Hall (E).  
Roman Prydatkevitch, violin, Town Hall (A).  
Eulalie Domingo, piano, Steinway Hall (A).  
Isidor Berlarsky, song, Guild Theater (E).  
Enzo Serafin, song, Carnegie Chamber Music Hall (E).

## Monday, April 28

Molly Luciano, song, Town Hall (E).  
Frederick Bristol, piano, Steinway Hall (E).  
Rhea Silberta and distinguished artists, Hotel Ansonia (A).  
Bernard Gabriel, piano, Guild Hall (E).

## Tuesday, April 29

American Orchestral Society, Carnegie Hall (A).  
Peoples Chorus of New York, Carnegie Hall (E).  
Advertising Club Singers, Town Hall (E).  
The De Fackh Symphonic Ensemble, Chalfin Hall (A).

## Wednesday, April 30

Institute of Arts and Sciences of Columbia University, Carnegie Hall (E).  
Amelia Branca, song, Town Hall (E).

## Thursday, May 1

A. F. Hunt, song, Engineering Auditorium (E).

## Friday, May 2

Downtown Glee Club, Carnegie Hall (E).  
Dominic Angelo, piano, Steinway Hall (E).  
May Rosecrans, discuse and harpist, Grand Central Palace (E).

## Saturday, May 3

Vassar College Choir, Town Hall (E).  
American Institute of Applied Music, Steinway Hall (E).

## Monday, May 5

Oratorio Society of New York, Carnegie Hall (E).

## Tuesday, May 6

Juilliard Musical Foundation, Town Hall (E).

## Lester Concert Ensemble Activities

The Lester Concert Ensemble recently gave a successful recital at the Women's Club of Alden, with Elwood Weiser, baritone; Josef Wissow, pianist; Jeno de Donath, violinist, and Mary Miller Mount, accompanist, as participating artists. The concert was well received and the artists heartily applauded by the large audience.

The following evening the Ensemble gave another concert at the Women's Club of Claymont, Del., where the same instrumentalists appeared and David H. Miller, tenor, was vocalist.

Both of these concerts were sponsored by the Lester Piano Company.

## Martinelli Closes Altoona Series

Altoona, Pa., at its last concert of the Community Concert Series, had Giovanni Martinelli as soloist. The Metropolitan tenor was in excellent voice and "gave a wonderful concert." A better and bigger series is planned for next season.

This year the course included: the Russian Symphonic Choir, Sylvia Lent, Dr. Sigmund Spaeth and Martinelli. Harold Barker is the president of the Altoona Community Concert Association; Mrs. Isaah Sheeline, secretary; Mrs. John Lafferty, assistant secretary, and Lynn Moses, treasurer. Alma Voedisch made a brief talk on the appreciation of the co-operation the community and clubs gave.

## GRACE DEMMS

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Delighting her audience with her intelligent rendering of songs, Grace Demms gave a song recital at the Thursday Morning Musicales. Miss Demms' voice has a wide range and with her lovely voice she combined an understanding of her music that added greatly to her performance.—*Elmira (N. Y.) Advertiser*, Nov. 8, 1929.

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## Alfred Hertz Bids Farewell to San Francisco as Conductor of the Symphony Orchestra

Capacity Audiences at His Final Performances as Regular Director of the Orchestra Tender Him an Unforgettable Ovation—His Fifteen Years of Service a Monument to an Inspired Leader.

SAN FRANCISCO.—The afternoons of April 11 and April 13, 1930, will stand out prominently in the musical annals of San Francisco, for upon these occasions Alfred Hertz appeared as regular conductor of the San Francisco Symphony Orchestra for the last time. The Curran Theater held two capac-

growth of this community is too well known to need reiteration even at this time. Suffice to say that, during his regime, Hertz spread the gospel of good music, and today the entire bay region is singing his praises.

Arriving in San Francisco during the Panama-Pacific Exposition in 1915, Mr. Hertz found but a very mediocre orchestra. Through his untiring efforts, his enthusiasm for hard work, his sincerity and vast knowledge and experience as a conductor and musician, Hertz molded it into a symphonic organization that ranks among the foremost of its kind in this country today. Because of his magnetic personality, his adherence to the highest artistic ideals and his firm belief that the best in music was none too good for his public, Alfred Hertz' audiences grew larger and larger from season to season and learned to appreciate the most beautiful and inspiring compositions in the literature of orchestral music.

Alfred Hertz has done his work and done it well—the glory that is his, he rightfully earned. No matter where he may go from here, no matter who his successor may be, he will never be forgotten. Alfred Hertz will dwell in the hearts and memories of the thousands of people into whose lives he has brought happiness and beauty through the grandeur of his music and the greatness of his art.

It is useless to endeavor to describe the ovation accorded Hertz at the Friday concert—it was insistent, clamorous, thunderous and most cordial. The atmosphere was charged with excitement. At the conclusion of the first half of the program, Mr. Hertz had to return to the stage again and again; one lost count of the number of recalls. Finally, the audience, as a single man, rose

(Continued on page 37)



ALFRED HERTZ

ity audiences of his devoted followers. For fifteen years the San Francisco Symphony Orchestra has played under Hertz' direction and there is not a musician among the ninety who does not love, admire and respect him both as a man and as an artist.

Mr. Hertz' contribution to the artistic

### American Composer's Opera Has Successful German Premiere

BERLIN.—Dorian Gray, a new opera by the young American composer, Carl Flick-Steger, has had an extraordinarily successful premiere in Aussig. The text by Olaf Pedersen is based on Oscar Wilde's novel, *The Picture of Dorian Gray*. It has been arranged in eight scenes, which represent the eight outstanding incidents in the life of Wilde's hero—the young lord, whose beauty and seemingly eternal youth work the ruin of those about him and finally of himself. The problem of setting to music the psychological struggles that form the play has been successfully solved by Flick-Steger, according to the *Dresdner Nachrichten*. The account goes on to say: "his musical idiom is authentic, he has a sound feeling for the broad melodic sweep and complete mastery over his technical equipment."

Other papers, like the *Münchener Neueste Nachrichten* and the *Prager Tagblatt* are equally complimentary, while the composer's success with the public was such that he had thirty-three recalls.

Among the singers, Barbara Reitzner, as Sibyl, was particularly fine and Christian Stief, in the title role, also deserves praise. The performance, under the baton of Karl Winkler, added to the good reputation this conductor already enjoys, while Director Delius' scenery, and Otto Mülling's stage management had a large share in the success of the production. T.

### Program for I. S. C. M. Festival at Liege

LONDON.—The complete program for the festival of the International Society for Modern Music, to be held in Liege in September, has now been published. It contains no American works this year, but England, France, Germany, Italy, Poland, Czechoslovakia and Switzerland are represented.

There will be one choral, two orchestral and two chamber concerts, and the music will be arranged as follows: First orchestral concert: (1) Musik für Orchester No. 1 op. 35, by Volkmann, (2) Sinfonietta, by Bernard Wagenaar, (3) Concerto for Viola and Orchestra, by William Walton, (4) Sinfonia Italiana, by Antonio Veretti, (5) Ronde burlesque, op. 78, by Florent Schmitt, and Eisengiesserci (Maschinenmusik) op. 19, by A. Mossolow. Second Orchestral concert: (1) Präludium, by

Ernst Pepping, (2a) Stars, by Pavel Borkovec, (b) Chant Funèbre, by Jean Rivier, (c) Temptation (Gaelic Pipe March), by Henry Gibson, (3) Violin Concerto with Orchestra, op. 54, by Josef Mathias Hauer, (4) Suite, op. 29, by Karol Rathaus, (5) Fantaisie, op. 26, by Marcel Mihalovici, (6) Poème de l'Espace, by Marcel Poot.

First Chamber Concert: (1) Septet for violin, clarinet, viola, horn, cello, bassoon and piano, op. 16, by Karel Haba, (2) Musik für Klavier in einem Satz, by Erhard Michel, (3) Trois Chansons Françaises: (1) Non, la Fidélité, (2) Mon mari m'a diffamé, (3) On a dit mal de mon ami, by Germaine Tailleferre, (4) Sonata for two pianos, by Arnold Bax, and (5) Second quartet for two violins, violas and cellos, by Albert Huybrechts.

Second Chamber Concert: (1) Quintet for flute, oboe, clarinet, horn and bassoon, op. 34, by K. B. Jirak, (2) Moralités non légendaires, for voice and several instruments, by Fernand Quinet, (3) Trio for flute, viola and cello, op. 40, by Albert Roussel, (4) Quintet for Alto Saxophone, two violins, viola and cello, op. 9, by Karl Stimmer, and (5) Serenata for clarinet, bassoon, trombone, violin and cello, by Alfredo Casella.

The Choral Concert: Stabat Mater for soloists, chorus and orchestra, by Karel Szymanowski. M. S.

### Little Theater Opera Company

The closing week of the Little Theater Opera Company's third season opened at the Heckscher Theater with Johann Strauss' *Gypsy Baron*. The rollicking humor of the libretto and the tuneful music well suited the youthful voices and spirits of this really remarkable company of young artists. Outstanding in the cast were Madge Cowden, as the heroine, Arsena, Ernest Otto as her father, Ruth Altman as the gypsy girl, and William Hain and Richard Hochfelder as the Gypsy Baron and his rival, Ottokar, respectively. The work of the chorus was, as usual, exemplary. William J. Reddick conducted the performance with a sure hand.

### Change in German Opera Management

Stockholders of the European Grand Opera Company, which presents the German Grand Opera Company in this country, have elected J. J. Vincent as managing director in place of Sol Hurok, who has

resigned. Offices of the company have been removed from 1560 Broadway to 11 West 42nd Street (Suite 2358-2359), New York.

Following are the present officers of the European Grand Opera Company: J. Taucher, president; J. J. Vincent, vice-president; Geraldine Hall, secretary-treasurer; J. J. Vincent, managing director of the German Grand Opera Company.

A tentative itinerary for the third American tour of the company next season will be announced shortly.

### Arnstein's Opera Oratorio, *The Song of David*, to Be Given

Ira B. Arnstein announces that his opera oratorio, *The Song of David*, will be sung this evening (April 26) in English at Town Hall, with a chorus and orchestra of 100. The work will be conducted by the composer. Artists who are to take part are Moshe Rudinoff, King Saul; Joseph Mann, David; Saul Rosell, Samuel; Allie Ronka, Michal; Lucien Rutman, Jonathan; and Mildred Kreuder, Witch of Endor.

*The Song of David* was partially performed in Aeolian Hall in 1925 with a small chorus, string quartet and organ. The present is the first complete performance. On the occasion of the earlier presentation of the work in spite of the restricted size of the chorus and the fact that a string quartet and organ was substituted for the orchestra, *The Song of David* was well received by the press. The Times says that it pleased the audience and that the choruses were animated and well written. The Times also says that Mr. Arnstein was original and individual, that the ballet music, with its oriental atmosphere, had to be repeated, and that the chorus was particularly good and deserved the applause it received. The Telegram said there was a great deal of fluent, effective music in the score which reminded one of Rubinstein's most exotic moments. Another paper noted that undoubtedly a great deal of talent was displayed, and that Mr. Arnstein employed the Oriental intervals and cadences most beautifully.

## Metropolitan Opera Season

### Comes to Brilliant Close

Final Sunday Night Concert a Series of Ovations for Singers and Orchestra—An Impressive Performance of Parsifal on Good Friday—Traviata and Sadko the Last of the Season's Operas.

#### PARSIFAL, APRIL 18

*Parsifal* was given its usual Good Friday performance before a sold out house, and it is said that there were many who would have been glad to have entered had tickets been available.

The chief novelty of the performance was the fact that it was conducted by Tullio Serafin, who replaced the absent Bodanzky. There were many passages in which Mr. Serafin's interpretation appeared to this writer to be exceptionally beautiful, others in which his tempi and accentuations were so unusual that one, at least, would have to become accustomed to them.

However, on the whole, the performance was a fine one, and from the applause which, as usual at these performances, followed the second act, it must be assumed that the public was satisfied.

To begin, as the program begins, with *Amfortas*, it was played by Clarence Whitehill, whose interpretation of the role has become famous and who gave to it on this occasion of his best histrionically if not vocally. It is, however, a role that does not call for especial gifts of vocalism. Next on the program list is *Titirel*, and Gustafson, who sang it, has likewise gained repute for the beauty of his projection of this voice which comes from behind the scenes.

Siegfried Tappolet sang the Gurnemanz for the first time here, and did so with the reverence, dignity and humanity for which the role calls. His voice sounded well in the music.

Laubenthal was the *Parsifal*, as he has been on past occasions in recent years at the Metropolitan. He sang the music beautifully, had all of the appearance of the youth *Parsifal* is supposed to be and gave his actions the dramatic fervor so necessary to a proper interpretation of this curious and difficult part.

Klingsor was Schuetzenhof, excellent as usual. Kundry was Kappel, who sang the difficult music brilliantly. The Flower Maidens were, as usual, a bit too well nourished for the expected illusion, but sang their music correctly and effectively.

The score was given without cuts, but there was no moving scenery between the forest scenes and the temple scene.

The opera began promptly at one o'clock and lasted until after half-past five, with,

### Shavitch Scores in Moscow

Moscow, April 21.—Vladimir Shavitch assumed his post as conductor at the Moscow State Opera with a brilliant performance of *Carmen*. His reading combined artistic refinement with dramatic verve, stirring members of cast and orchestra to unusual achievement. It was a gala event, conductor and stars being recalled many times. Tosca and Walkure are the next operas under Shavitch's direction. L.

### Paris to Receive Hampton Choir

According to a cable received from Albert Morini, who is directing the European tour of the Hampton Choir, the city of Paris will officially receive the choir at the Hotel de Ville on the afternoon of May 13.

### R. E. Johnston With N. B. C.

George Engles today announced the affiliation of the concert management of R. E. Johnston with the recently organized NBC Artists Service.

To the list of artists now associated with the NBC Artists Service, which includes Paderewski, Walter Damrosch, Schumann-Heink, John Charles Thomas, Reinald Werrenrath, Lauri-Volpi, Dusolina Giannini, Paul Kochanski, Mischa Levitzki and Josef Lhevinne, the new affiliation adds such artists as Gigli, de Luca, Raisa and Rimini, Alberto Salvi, Anna Case, Queena Mario and Anna Fitzgibbon.

### Herbert Peyser to Live in Berlin

Herbert F. Peyser, associate music critic of the New York Telegram, will give up his position shortly and make his permanent residence in Berlin whence he is to contribute musical letters to the New York Times.

### F. W. Haensel Sails

F. W. Haensel, of Concert Management Haensel & Jones, sailed Wednesday for Europe. He will return in August.

of course, extended intermissions, but it did not seem too long even for the standees.

#### TRAVIATA, APRIL 19 (MATINEE)

A number of artists, including Lucrezia Bori, Beniamino Gigli and Lawrence Tibbett, made their farewell at the Metropolitan for the season on Saturday afternoon, in *Traviata*. There was a record audience, which means that all the seats were occupied and every available bit of standing room was taken. The performance, an excellent one, was made so principally because of the fine singing of Bori, Gigli and Tibbett in the main roles. Enthusiasm reigned frequently during the afternoon, and Vincenzo Bellezza gave the score a fine reading.

#### SADKO, APRIL 19 (EVENING)

Inasmuch as *Sadko* was one of the most popular of this season's novelties, it was a fitting close on Saturday evening. The cast was the same, except that Frederick Jagel again replaced Edward Johnson in the title role, with much credit to himself. Mr. Serafin conducted.

#### FINAL SUNDAY CONCERT

The special gala concert, the last of the Sunday night programs for this season, was another benefit for the company's Emergency Fund. There was a capacity audience present, anxious to bid farewell to favorite singers.

The evening turned out to be a series of ovations. It was Gigli's last appearance this season, and after the Pagliacci aria near the close he "stopped the show" for a considerable time while the audience brought him back again and again; only when he appeared with hat and coat would his admirers quiet down. Lawrence Tibbett also received an ovation and proved his popularity in no uncertain terms. Leonora Corona was another popular star to share in the audience's enthusiasm, and there was great applause also for Pinza, Queena Mario, Gladys Swarthout, Tedesco, Gandolfi, Aida Doninelli, Pearl Besuner, Mary Lewis, Tokatyan, and Conductor Pelletier and his orchestra.

The selections included on the program were also popular ones, and needless to say the whole evening was one not soon forgotten. It was a gala farewell until next season—a fitting climax to another delightful season.

# MUSICAL COURIER

Weekly Review of the World's Music

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NEW YORK APRIL 26, 1930 No 2611

Exit Metropolitan Opera season—enter Metro-  
politan racing season.

Why are there no city concerts in Riverside Park?  
It has space and an ideal location. Our City Fathers  
should wake up.

American opera, with American singers singing  
in English, has a distinguished champion in Mme.  
Marcella Sembrich.

Cellists detest the very high notes of a violin, and  
violinists cannot stand the C string rumblings of  
cellists. Viola players like both.

A slow movement is the real test of a composer's  
powers. Many wrote fine scherzos, rondos and  
vivaces, but how few gave us great andantes and  
adagios!

Ancient Euripides could have known nothing  
about our modernistic compositions and yet he  
wrote: "What is clear is wise, but what is not clear  
is not wise."

Gene Tunney sagely retired as an unbeaten cham-  
pion. It would be wise for some passé musical art-  
ists to follow his example and step out before they  
are knocked out by Father Time.

Formerly many musicians used to advertise in the  
musical journals in order to impress their colleagues.  
Now all the musicians who advertise, do so in order  
to obtain profitable results. They get them in the  
MUSICAL COURIER.

October 27 is the date of the opening of the next  
Metropolitan Opera season here. Unofficial reports  
have it that the initial performance will be that of  
The Girl of the Golden West. Its music has not  
grown better with the passing of years, but the play  
remains fascinating, and the chief roles in the revival  
here this winter were so well done that audiences  
found much to like and to applaud.

From The New Yorker of March 29 comes this  
neat observation: "Windows of five-and-ten-cent  
stores have ever been an inspiration and a dream.  
These days they are better than ever. Four new ten-  
cent magazines are displayed—the Home Magazine,  
the Detective Magazine, the New Movie Magazine,  
and the Love Magazine. The titles are a roll call

of America, a ten-cent cross-section, a dime view  
of the land." The only thing missing in the afore-  
said window seems to have been a copy of one or  
more musical contemporaries of the MUSICAL  
COURIER.

Now that President Hoover has endorsed opera  
in English, all that remains to make our public really  
thirsty for it, is for our national lawmakers to pass  
a Nineteenth Amendment, prohibiting the enjoyment  
of opera in English.

"America has the largest number of broadcasting  
stations of any country," says London Opinion  
somewhat enviously. It is only fair to reply to the  
English journal: "True; but have you heard most of  
the stuff that is broadcast here?"

If, in accordance with the latter day tendency of  
remodelling and modernizing old works, a pugilistic  
tournament were substituted for the lengthy and  
lethargic tournament of singers in the second act  
of Tannhäuser, Wagner's early opera might draw  
houses of the dimensions seen at Madison Square  
Garden on fistic nights.

The college glee clubs are now having their in-  
nings. The best indication of the improvement of  
musical taste in our land is a comparison of the pro-  
grams and performances of those organizations, with  
their records of the previous decade. Most of the  
collegiate glee clubs have reached a basis of achieve-  
ment that cannot be regarded as otherwise than  
artistic.

The much debated question as to whether jazz is  
worthy of serious consideration or not seems to be  
settled at last. The Manhattan Congregational  
Church at Broadway and Seventy-sixth street has  
engaged a dance orchestra to play for six Sunday  
evenings, beginning on Easter, at the regular ser-  
vices. The idea of the innovation is to attract young  
people to the church.

Philadelphians will be pleased to learn that Tos-  
canini is to conduct the Philadelphia Orchestra next  
season from November 24 to December 7, and New  
Yorkers will be equally pleased to see Stokowski at  
the head of the Philharmonic-Symphony Orchestra  
during the same two weeks. Conductorial exchanges  
between symphony orchestras are no longer a nov-  
elty, but that fact does not in the least detract from  
the interest attending this important swap.

The case of Smith v. Zimbalist, pending in Cali-  
fornia, again brings up the old question as to whether  
there are real experts on the question of the authen-  
ticity of old string instruments. Mr. Zimbalist, him-  
self, ought to be a pretty good judge of violins, as  
they have been his constant companions since child-  
hood. Yet he claims that the two fiddles he bought  
from George Smith are not a Strad and a Guar-  
nerius, respectively. Experts testified for Smith that  
the instruments are genuine; for Zimbalist that they  
are not. After all these conflicting and confusing  
"expert opinions" are in evidence it will be up to a  
jury whose members knows nothing whatever about  
fiddles to decide on the authenticity of the instru-  
ments in suit. A very unsatisfactory class of cases,  
these, as are all cases which turn on so-called expert  
testimony.

Spring is here, and most appropriately, Stravinsky's  
Sacre du Printemps was performed in our midst  
this week. Leopold Stokowski, the League of Com-  
posers, the Philadelphia Orchestra, and a company  
of dancers united in the ballet presentation (its origi-  
nal form) of the Russian composer's striking mas-  
terpiece. An account of the occasion will be published  
next week in the MUSICAL COURIER. Strange, sav-  
age music is this Stravinsky score celebrating Spring  
in the old pagan conception. The elemental force  
of life is in these pages, and if Stravinsky had writ-  
ten nothing else, he would have to be considered  
the most significant of the moderns alone, on the  
strength of his Sacre du Printemps, hardly a beau-  
tiful composition but certainly an unforgettable one.  
It was given in conjunction with Schönberg's opera,  
Die Glückliche Hand, an abstruse and not easily  
comprehensible opus filled with thought rather than  
with feeling. Both performances were virtuoso  
achievements. They served also—we say it with a  
twinge to our patriotism—to show how far our  
American symphonic and opera composers continue  
to lag behind their European colleagues in daring,  
originality, and sheer technical mastery of their  
craft.

## Removing the "Fish Bone"

If you have swallowed a fish bone and it has  
lodged in your throat and is strangling you to  
death, do you think it is likely to be removed by  
absent treatment?

If so you are one of those who will be inclined  
to take absent treatment vocal lessons. You  
will imagine that your absent teacher at a dis-  
tance can hear the defects of your vocal produc-  
tion by mail, or perhaps telegraph if the case is  
very bad indeed, and can give you direction as to  
how these defects can be remedied.

Supposing that your teacher, in order to guide  
you in the right direction, provides you with  
phonograph records of his own voice or recom-  
mends to you the use of phonograph records  
made by some of the world's greatest singers;  
you may try to imitate them, but unless you  
yourself make phonograph records so that your  
absent teacher can hear what you are doing,  
how are you going to know how close your imita-  
tion is to the recorded voice of the famous  
vocalist?

And if, by the way, you are to seek the ex-  
ample of a singer on phonograph records, would  
you choose a Caruso or a Melba or some equally  
famous artist recognized the world over, or  
would you seek phonograph records made by a  
singer who has failed to win any such world-  
wide recognition—in other words, a corre-  
spondence teacher?

Correspondence courses where the student  
may send in samples of his work, as, for in-  
stance, in musical composition, or in various  
branches of academic or business study, are  
quite possible, but how is a student to send in a  
sample of his manner, for instance, of holding  
his bow when he plays the violin, the position of  
his left hand, and so on and so forth? How is  
the student of singing, by any means whatever,  
to give the teacher any idea of what his voice  
really sounds like and what he is doing with his  
throat during the process of vocal production?

There have been already numerous corre-  
spondence schools of music that the United  
States Government has seen fit either to put out  
of business entirely or to force to revise their  
methods. The United States Government, with-  
out intending to be, is a friend of music.

But, to return to our initial premise, the  
United States Government cannot, with the best  
intentions in the world, remove the fish bone  
from your throat. And if you are a would-be  
singer seeking instruction you are very like a  
person with a fish bone interfering with every-  
thing you try to do in a vocal way. You will  
sing like that. There is sure to be what the  
teachers call "interference"—something which  
completely prevents proper tone production  
(the fish bone.)

How do you expect anyone to remove that  
from a distance, without seeing you or hearing  
you sing? The removal of this interference re-  
quires all of the skill, patience and knowledge  
of the teacher who keeps the patient (that is to  
say, pupil) under constant observation.

Aspiring musicians who have correspondence  
courses under consideration will do well to  
think the matter over from this point of view—  
and then go and get the best local teacher avail-  
able, or, failing a local teacher, seek one in some  
large city. It may mean packing a trunk and  
moving, but that is better than having the voice  
ruined—by correspondence.

There is nothing more delicate than the  
human voice, and a person gifted with a human  
voice of such quality and character as may be  
useful for singing, should jealously guard it.  
Many people are endowed with natural voices,  
but these voices are useless, as already pointed  
out above, until they are "placed." This is not  
a very good word, but it is the word commonly  
used to express the thing that takes place when  
a teacher "makes" a voice.

For the proper placing or making of a voice,  
a teacher must have skill, knowledge, ability and  
patience; but he must also have something else,  
and that is an extremely delicate ear and eye,  
trained by long experience to know, when an  
imperfect tone is sung, exactly why the tone is  
imperfect, what is taking place in the singer's  
throat to render it imperfect, and how this is  
to be removed. This can only be done in the  
studio with the teacher close to the student, able  
not only to hear every note sung, but also to ob-  
serve muscular action required for the singing.

How is that to be done by correspondence?



# Variations

By the Editor-in-Chief

A correspondent, H. L. W., draws attention to the fact that the Philharmonic Orchestra will play no American works on its European tour. The omission should cause no surprise, for American works failed to materialize also on the New York programs conducted by Toscanini. It is understood that he has no prejudice against American composers or compositions as such but has failed to find any which he deems of sufficient merit to deserve performance at his hands. How diligently Toscanini has searched for meritorious American scores or how many of them he has examined, this department is not able to state.

Mr. Toscanini should not be forced to play the music of Americans if he does not think it worthy of hearings. His personal likes and dislikes do not of course enter into the question. Many conductors lead music for which they have no love, and some which even arouses their distaste. However, if they deem a composer to be serious and sincere, they feel that everything else being equal, he is entitled to a public introduction.

Toscanini's opinion in regard to American works evidently differs from that of his colleagues at the head of the other orchestras in this country, for all of them have repeatedly produced compositions by our native musical creators. Toscanini, on the other hand, frequently has given us European novelties which to some expert listeners did not seem any better than music by our best American composers.

If the Philharmonic audiences really missed American representation on the programs of the series which Toscanini has conducted here, no public mention has been made of their dissatisfaction or regret. They have gone further and applauded him frenetically after some of the extremely unimportant and even tedious foreign novelties over which he waved his baton.

One appalling fact remains, however, and it will afford Europeans a spectacle which is not flattering to our nation; and that is, the absence of American music from the Philharmonic programs to be presented abroad. Audiences and critics overseas naturally must assume that we have no compositions of our own with enough merit to engage the attention of Toscanini and of our oldest American orchestra.

Would a French, Italian, German, Russian, or English orchestra come here and play no works by its native composers? Well, hardly.

Vladimir Horowitz has a piano technic so extraordinary that the hearer is occasionally blinded to the rare musical taste with which the Polish virtuoso leavens his displays of speed, endurance, and dexterity. Horowitz never blurs the purely musical line of anything he plays, his pedalling is immaculate, and his treatment of melody engages a tone of remarkable volume and superfine quality.

What his art seems to lack and doubtless will acquire in time, is a deeper reflective note, a more spontaneous fondness for sustained lyrical utterance, and the ability to build climaxes of emotion rather than to project them through cumulations of sounding power.

Horowitz in present development must be much like the younger Carl Tausig whose prodigious pianistic talent astonished even Liszt; or like the fifteen year old Rosenthal when he peevish Liszt by playing that giant's Don Juan Fantasia without striking a single wrong note, and looking away from the keyboard during some of the most difficult passages.

Rosenthal relates the story reluctantly these days and adds: "It was a stupid thing for me to do, the braggadocio act of a boy, and I have never ceased to regret it, especially as Liszt was an old man at the time. During the rest of my term of study with him I learned the true greatness of that most Olympian of all pianists, and I revere him in memory reverent and tender."

Another young pianist, Iturbi, was the subject of a discussion I had a few days ago with Carl Van Vechten, the former music critic and now a celebrated author of novels and art essays. Van Vechten raved about Iturbi's playing of the Liszt Etudes here several months ago, and said: "I hope that dear old Huneker heard it in Heaven. What a dithyramb he would have penned had he been at the recital of Iturbi."

With all due respect to the sainted Jim, some of the surviving lads among the daily press reviewers

erupted into some very telling verbal rhapsodies and paeans on the subject of Iturbi's performances.

After all, the violin must be a much easier instrument than the piano, when mere children are able to play well the fiddle concertos of Brahms, Beethoven, and Tschaikowsky. Enthroned pianists rest secure in the knowledge that no Menuhin or Ricci of the keyboard has appeared to make even a reasonable showing with the Beethoven Emperor Concerto, the B flat minor of Tschaikowsky, or the B flat or D minor creations of Brahms.

Singing is of course even easier than violin playing; in fact, it is the easiest of all tonal accomplishments.

Take opera singers. They are able to sing and to think and do other things at the same time, like pronouncing texts; acting with body, face, arms, and hands; watching one another and the conductor; preventing other singers from stealing the center of the stage; stepping away from the descending curtain; taking care not to trip over swords, stage properties, and dress trains; and holding high tones until the claque cuts them off with applause.

In fact, some singers are able to do all the foregoing and sing at the same time, the meanwhile also making a fairly accurate money count of the house, and noting which of the critics are not in their seats. A great tribe, those singers.

A correspondent writes to Russell Crouse's enlivening department in the Evening Post (April 15):

I see by the newspapers that the directors of the Metropolitan Opera have re-engaged Giulio Gatti-Casazza to direct the opera until 1935. Well, I don't get around to the opera very often. The last time I was there it was one of those German affairs. I left after the first act because I had to be at work in the morning. It looked to me, at the moment, as though that opera alone would last until 1935.

Crouse himself becomes a musical commentator in his column of one day later (April 16) and says: "A Western man declares that he has invented an unbreakable phonograph record. We refuse to give up hope, however, until it is proved that it won't sink. . . . A scientist is quoted as saying that 'Fifty per cent. of the present-day radio entertainment is designed, consciously or not, for persons whose mental age is not more than twelve.' Let Rudy Vallee croon that off!"

Should the Philharmonic Orchestra, now bound for Europe, broadcast a concert or two to New York,



THE SONGLESS TENOR  
(By Aléman)

Impresario—"I offer you the roles of Vladimiro in *Fedora*; Ambrosio in *Barbér of Seville*; Robert in *Tosca*; the Landlord in *Falstaff*; Sante in *Secret of Suzanne*."

Tenor—"But those are mute parts, without a note to sing."

Impresario—"Exactly."

it will be difficult to distinguish the static from the applause.

I heard several of the Philharmonic concerts over the radio this winter and felt a somewhat vicious delight at tuning in five minutes after the symphony began, and not being compelled to stand in the lobby and wait outside locked doors until after the completion of the entire composition.

If the Philharmonic and Philadelphia Orchestras insist on continuing their ruthless policy of frightfulness toward latecomers, I intend to engage Henry Hadley and his Manhattan Orchestra, place them on the steps of Carnegie Hall, and regale the exiled unfortunates with overflow concerts as consolation.

One bad Carnegie Hall habit against which some of us railed, that of turning down the lights immoderately in the auditorium during a concert, seems to have been mended permanently. One could not read a program, gaze about the hall, or time the length of performance by looking at a watch. The idea of the exaggerated darkness was to force the concentration of the auditors upon the music. That spoke not any too well for the powers of those who were the interpreters.

Parsifal was here for two performances last week and now will lapse into silence for a year until its next visitation in our operatic bailiwick. Far be it from me to hope that just before Easter, 1931, bandits might break into the store-rooms of the Metropolitan, steal all the Parsifal scenery, the swan, and the potted palms of Klingsor's garden, and sell them to some contractor who is filling in waste land development on the far end of Long Island.

It strikes me that I seem to be in a destructive mood today. Well, here's for a constructive thought: May the worthy bandits not forget to take with them also the outfittings of Fra Gherardo and The Sunken Bell.

Martinelli, the tenor, was at the final evening concert of the Philharmonic Orchestra, which led a flip-pant person to scribble this on a program and hand it to me:

"Did Martinelli to the Philh. repair  
For Toscanini, or the music there?"

Very frequently the music critics complain of the paucity of adjectives in their professional terminology. No longer need they despair in that regard, however. Harvey Gaul, of the Pittsburgh Post-Gazette, turns out to be the sainted savior of our craft, with the genius of Columbus, Edison, Marconi, Newton, and Einstein all rolled into one. Read and marvel at his review of the piano recital of Leonora Cortez in Pittsburgh, April 9:

A crouching, curious pianist, Leonora Cortez played in a most poetic manner. If she held on to herself and didn't thunder it, it was because she had more important things to say. She had commendable virtues and while she was without theater she was most expressive. Of her two groups the outstanding work was the Chopin D flat waltz, amazingly thirdered by Moszkowski. In this she achieved spread, facility and glamour. The Chopin nocturne developed admirably, the Lecunona "Maleguena" reeked with Spanish rhythms and rubato changes. It was one of the finest works she played. For a tour de force she octaved the Liszt Hungarian Rhapsody No. 10 in a bravura fashion. Her Bach was staccatoed and her Mendelssohn varied and acceptable.

I will give you ten performances of Parsifal for one performance of Bach's B minor Mass, and still feel that you are getting the worst of the exchange.

Samuel E. Asbury, who is writing a vast operatic pageant of the early history of Texas, will lecture on his project next autumn, before the Tuesday Musicales of San Antonio. His subject will be, "Composition for the Million." Of course Mr. Asbury does not mean a million of money, but a million of people. A stage is now being erected at College Station, Texas (where Mr. Asbury lives) for the purpose of rehearsals and preliminary performances of parts of his mammoth opus.

From our own Cesar Saerchinger's Tuning In With Europe: "Few people, by the way, know that Albani took her name from her 'home town' of Albany, N. Y." The quotation marks around "home town" save Saerchinger's hide. He might have added, however, that the late Marie Louise Cecilia Emma Lajeunesse (stage name, Emma Albani) was born at Chambly, near Montreal, Canada, and at the age of twelve went to live in Albany, N. Y. There she later attracted attention as a church singer and was taken by her father to Paris and Milan for fur-

ther vocal study. She made her debut at Messina (Italy) under the name of Albani, when she was only eighteen years old. Thereafter she saw Albany, N. Y., only on the occasion of short visits.

Another document in the famous case of Darling vs. Wagner:

New York, April 18.

Dear Variations:

I note that the Legal Bureau of the MUSICAL COURIER has decided that I owe Edna Darling two tickets for the first Clairbert appearance in New York, and I am quite willing to abide by the decision. There is, however, one thing that I object to, and that is your statement that I should throw the alleged socks into the Supreme Court. Why "alleged"? Any doubt? My mental state is somewhat relieved this morning however by receiving a box of beautiful hose (not socks) thank you, and with a card, just signed "Anna". Is this a bribe or an Easter greeting—just a hose-anna to the highest? You see this ego will creep out. So send these tickets to Edna Darling and I will take care of Anna.

Yours very truly,

CHARLES L. WAGNER,  
Manager.

P. S. I note in an editorial that Kubelik says that he once fiddled all through an operation and did not need an anesthetic. The last time I heard him on his last tour here I didn't need an anesthetic for I passed out after the first number. CLW

P. S. No. 2. Do I or do I not get paid for helping you out on "Variations"? You see, I met Sir Harry Lauder the other night and I have learned a lot. Maybe I get paid for the Clairbert tickets this way. CLW

J. P. F. sends along this thought: "The Parsifal given here last week was advertised as 'uncut,' but oh my, what a terrible slashing you gave it in the MUSICAL COURIER and the New York American."

For one thing, the claque at the Metropolitan has a good rest whenever Parsifal is produced there.

M. B. H. inquires: "And now why should not vocal teachers hold a Nasal Parley?"

In the spirit of the day, musical mergers of recent seasons have been:

Damrosch—Radio.  
Serafin—Wagner.  
Toscanini—Bayreuth.  
Stokowski—Ballet.  
Tibbett—Talkies.  
Gallo—Soundfilm.  
Stravinsky—Bach.  
Persinger—Ricci.

Scientists say that 60,000,000 years ago New York was like the Florida of today. Not at all. The early metropolis had no such orchestral conductor as

Arnold Volpe, now officiating at the head of the Miami University Orchestra.

There is no truth in the report that next season tickets for the Toscanini concerts are to be listed on the Stock Exchange.

Amateur Pianist (at musicale): "I suppose you've heard worse players than me, eh?"

(The guest addressed, an old gentleman, takes no notice.)

A. P. (louder): "I say, I suppose you've heard worse players than me, eh?"

Old Gentleman: "I heard what you said. I'm just thinking about it."

In Italian opera the sentiment is nearly always italicized.

Mascagni no doubt wishes that he had composed his other operas first and his Cavalleria Rusticana last.

From a publisher's catalogue:

Schumann, R.  
1356 Woman Love and Life, High .....\$ .50  
1357 The same, Low ..... .50

An exchange: "A lady advertises that she has a bottle of vermouth and would like to meet a gentleman with a bottle of gin; object, cocktails."

The Columbia University School of Journalism has a course for press agents. The class pin probably is in the form of a lyre.

"Wagner's trilogy," says I. R., "could also be alluded to as a thrilligo, nicht war? No? Yes?"

One consoling thought in that connection is, that had Tristan and Isolde not died, they might have married, recovered from the love potion, and been divorced.

Now that Toscanini is on the ocean, our local headquarters of public applause has moved to the baseball grounds.

The United States Naval Research Laboratories will attempt to send a radio message to the moon. We have requested the addition of a postscript, reading: "MUSICAL COURIER, Leading Musical Newspaper of All the Planets. Subscribe Early."

Grover Whalen, Police Commissioner of our city, says that he believes New York to be freer today

of criminals than it has ever been in its history. Does he take into consideration the hosts of impatient opera goers who climb over their neighbors and tramp toward the exits the moment Isolde begins to sing the Liebestod?

Those persons who understand how to make an income tax report ought to be able to unravel the plot of Trovatore.

Or of Parsifool.

LEONARD LIEBLING.

### VARIETY OF TASTES

Statistical figures from the Metropolitan Opera are of interest because they indicate the trend of the public taste. The public in New York still apparently likes Wagner best, Puccini next best, and Verdi third. Then, for the other composers, only Gounod had two operas performed here this season. It might be interesting also to tabulate out-of-town taste, for it is understood that, in so far as possible, the operas performed on tour by this company are selected by its local sponsors.

In Brooklyn, for instance, we find only three Puccini operas given, Madame Butterfly, the Girl of the Golden West, and Tosca; only two Wagner operas, Die Walküre and Tannhäuser; and of Verdi, none. In Philadelphia the Puccini operas numbered five, the Wagner operas six, and the Verdi operas four. In Baltimore the operas given were Aida, Louise, Elisir d'Amore and La Juive; in Washington, Bohème, Andrea Chenier and Traviata; in Richmond, Traviata, Aida, Tales of Hoffman, Elisir d'Amore; in Atlanta, Louise, Il Trovatore, Bohème, Cavalleria Rusticana and Pagliacci; in Cleveland, Gioconda, Louise, Cavalleria Rusticana and Pagliacci, Bohème, Carmen, Sadko, Traviata and Il Trovatore; in Rochester, Louise and the Girl of the Golden West.

### GOOSSENS

Eugene Goossens, who has just sailed for England where he expects to spend the summer in hard work, is a young man whose rise to fame has been steady, interesting and without setbacks. He was first known in this country as a composer, having proved his talent in that direction at a very early age, and he afterwards became equally well known here as a conductor. His name has been associated with Rochester very largely because he has made that city his headquarters in America, but he has acted also as guest conductor of many important symphony orchestras and of other musical events, and has won not only the affection of the public but the esteem of the gentlemen of the press as well.

One of Mr. Goossens' latest achievements was the completion of his opera, Judith, which, having been performed both in England and America, has been highly praised. The report that Mr. Goossens is now at work on another dramatic score will interest the many who are fond of modern developments in music drama.

One awaits Goossens' return in September with pleasurable anticipation.

### GOLDMAN'S SUMMER CONCERTS

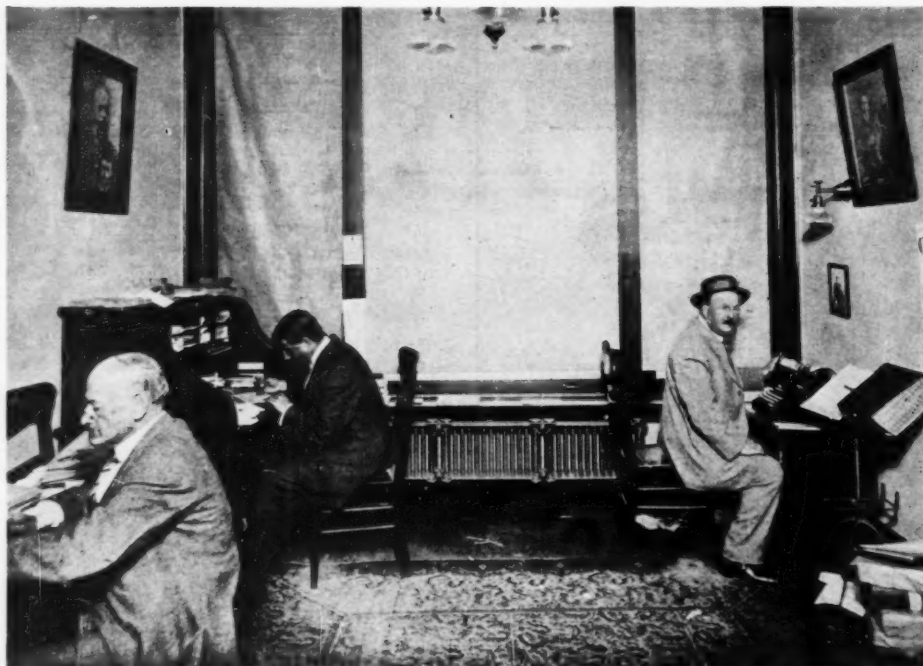
Edwin Franko Goldman in his announcement of the complete programs for his summer concerts from June 16 to August 24 shows his usual breadth and knowledge of repertory and understanding of the public's taste. He makes many miscellaneous programs and also a number of specialized programs—programs of Wagner music, of grand opera, of old music, of Tschaiikowsky, of Russian music, of music especially of interest to children, of music by Bach, of Italian music, Gilbert and Sullivan, French music, Victor Herbert and so on and so forth.

Arranged in this way, the musical fare that is offered to the public of New York during the summer months is of the best, and the city should be congratulated upon having such a man to prepare and direct their band concerts.

### OUR NATIONAL ANTHEM

Congress now enacts a bill making The Star Spangled Banner our national anthem. Unofficially the song has long held that position by general adoption. In spite of its high honor, The Star Spangled Banner remains a badly written piece of vocal music and is one of the most unsingable of all national anthems. However, it is too late to do anything about that. The composition has stirred and does stir patriotic pride and martial spirit in our citizens and thereby serves the purposes for which all national anthems are designed.

## PICTURES FROM THE PAST



Will Greenbaum was for many years the leading impresario of San Francisco. The accompanying picture was taken in his office twenty-one years ago. The latter-day theory that it is wholesome to go hatless, summer and winter, had probably not been evolved in those days; if it had, Mr. Greenbaum evidently was not convinced of its wisdom. At the roll-top desk is Selby Oppenheimer, Mr. Greenbaum's assistant for years. He is now a leading concert manager of San Francisco. (Photograph from the Howard E. Potter collection.)



# THIS, THAT, AND THE OTHER THING

## ACCORD AND DISCORD

### Letters from Musical Courier Readers

#### Five and Ten Cent Store Methods in Concert Business

Editor, *The Musical Courier*:

I hope I am not offending—I do not mean to do so—by suggesting that a musical agency is conducted on five and ten cent store lines. Naturally it is a great temptation for an agent to sit in his office, send out a few advance agents, mail off a few circulars, let the artist spend hundreds, if not thousands of dollars, while the agent collects commissions on what engagements happen thereafter to come the artist's way. This attitude would seemingly permit the agent to recoup on the roundabouts what he loses on the swings; it allows him to manage several artists where he could not properly "impresario" two.

In the mercantile business only the biggest firms concentrate on the sale of one article or commodity and consistently follow that policy. In the main the five and ten cent store idea has the greatest number of business firms by the throat, and it is not such an age of specialism as we are told it is. Perhaps the situation in the concert field has arisen as an offshoot of the situation in the business world.

An impresario must be as much an artist as a business man. He must have unbounded belief in the artist whom he represents and a still more unbounded belief in the power of his own personal address. He will know automatically and tacitly that his artist must face vicissitude in his or her successes. The main thing the impresario will demand of an artist is almost unbroken success with the public, not such a difficult thing to achieve, but the impresario will also understand that he can make no such demand from his artist in regard to the critics, though, on the whole, if the artist is worthy, the general critical comment upon his work will not be bad.

But one of the greatest points in favor of the impresario from the artist's point of view will be that the impresario, with his personal address and concentrative care, will tend to keep untoward comment from damaging the artist's prestige; that he will prevent the debacle by securing engagements in towns where the artist has missed fire with the critics and force into the plain daylight the public realization that the artist's name may be mud to the critical fraternity but

that the artist nevertheless has a way with the public.

Do not think this idea exaggerated, the trick has been turned more than once; but only once so far as I know by sheer incomprehensible good luck. Not so long ago a certain soprano made an appearance in an operatic role for which she neither had the voice nor the appearance to score a success and which was a positive failure with critics and all people of musical importance. Who would have believed that an audience of any great proportions would gather to hear her in this opera again? But they did, and the manager of the opera house must have been a surprised man when he counted the shekels that a performance doubly damned by critics could bring. That was just a most astounding piece of good luck.

On the other hand there have been countless instances where an impresario has achieved the same end as good fortune did in this stated case. There is for instance the staggering throw-over of opinion that the late Daniel Mayer achieved for Dusolina Giannini in Germany, where she had great success at her debut in Hamburg and very little at her first presentation in Berlin. Giannini had become just as popular in Berlin as in Hamburg ere Daniel Mayer passed away.

Do you think an agent would have accomplished this? If you do, I do not. The agent's attitude would have been, "well we must concentrate on other towns" or, "well, I am sorry for the artist, but I have other artists to keep the ball rolling for me."

You notice that I do not so much bring in the question of whether the artist is a success or not; with his impresario the artist must be a success. That is the constantly avowed attitude of the impresario, and nothing changes or may change that, other than the overwhelming failure of the artist everywhere.

Can you imagine Mr. Gillette of the Gillette Safety Razor Company in the early stage of popularization of the razor suddenly giving up manufacturing the razor and producing and concentrating on a completely

different article because one or two, or maybe a few thousand people, said that the razor was bad or indifferent or scraped their faces terribly? The idea is laughable.

But it is nevertheless just such an idea that tacitly lies back of the business methods of most musical agencies. "Give the public what they want" not "make the public like what you propose to give." Was the first aphorism Barnum's? Then the second attitude was Barnum's unflinching tour de force. Of this attitude was born all the vast power and business of modern advertising.

Impresarios are born not made; agents are made not born agents. Agency does not require genius. Being an impresario does. It is only painful to one who sees music particularly concerts, losing grip, to remark how many good impresarios are perfectly content to sell their birthright of impresari-ship for the mess of pottage of agency.

Does impresari-ship pay? Consider the following:

Daniel Mayer	.....	Paderewski
Daniel Mayer	.....	Pavlowa
Daniel Mayer	.....	Mischa Elman
Daniel Mayer	.....	Levitzi
Daniel Mayer	.....	Giannini
Henschel	.....	Richard Crooks
Wagner	.....	John McCormack
P. T. Barnum	.....	Jenny Lind

(Signed) LOUIS GRAVEURE.

#### Foster Biography "Ausgezeichnet"

Toronto, Canada.

Editor, *The Musical Courier*:

Those two issues of the *MUSICAL COURIER* referring to the life of Foster were "ausgezeichnet"—splendid.

Again thanks and regards.

Very sincerely yours,

(Signed) W. O. FORSYTH.

#### On the Passing of Franz Listemann

Chicago, March 30, 1930.

Editor, *The Musical Courier*:

A short obituary notice of the death of Franz Listemann, which occurred in Chicago,

on March 20, did not seem to me to do full honor to the memory of one who left behind him a record of fine musical service, and a deep sense of loss on the part of those who admired his artistic talents and loved him as a man.

Could I ask you to publish, as a courtesy to those friends, the remarks made by the reverend gentleman who presided beside the bier of the lamented musician:

"Franz Listemann was born Christmas Day, some fifty odd years ago, in Boston.

"His father, Bernhard Listemann, was one of the outstanding pioneers of America in developing music in the noble form as we now understand it—a genius in the realm of the violin, chamber music, and the orchestra.

"From such a father there descended to this son, Franz, a magnificent inheritance of high aspiration in art.

"Graduating from the English High School in Boston, Franz left at once for Europe to study for five years under the most eminent masters in all branches of music.

"His unusual ability publicly established later, the Pittsburgh Symphony Orchestra engaged him as its solo cellist.

"A more opportune position in New York led him to that city where Walter Damrosch secured his services. His debut in New York at the age of twenty-one, was made with the initial performance in America of the Dvorak concerto for 'cello.

"Since then, Franz Listemann has been the principal cellist of some of our most noted opera organizations, quartets, and orchestras, playing with every conductor of note in Europe and America for thirty years past.

"In his long and versatile musical career in New York, no critic, no conductor, no colleague, has ever known Franz Listemann to make a single professional error—a record almost unparalleled.

"Nine seasons ago his interest was solicited by Mrs. E. H. Harriman, of New York, in developing her plan to prepare American musicians for orchestral careers, and until his breakdown through overwork a year ago, he was her orchestral manager, his executive ability helping the organization to attain the high place it now holds.

"His growing responsibilities resulted in Franz Listemann's sudden breakdown last year, and for fourteen months the stricken man battled for life against overwhelming odds that finally brought to a most untimely end a finely useful career and the life of a man beloved by all who knew his gentle nature, his upright character, and his exalted ideals in art."

Thanking you for your kindness in this matter,

Very sincerely,  
V. L. S.

## THINGS I LIKE:

Quiet throughout all concerts given in New York.  
The Hall Johnson Choir in The Green Pastures.  
The way Lauritz Melchior as Tristan presents his sword to Isolde in the first act.  
Arturo Toscanini's comedy and pathos in Strauss' Till Eulenspiegel.  
The Slumber Hour (WJZ).  
The idea of a new opera house.  
Billy Guard's office.  
That "musical mule" (Pardon me, Mr. Newman), entitled Pelleas et Melisande, by C. Debussy, Esq.  
Mr. Whitehill's estimable ideas anent the character of Golaud in the same opus.  
Lawrence Gilman's reviews of local musical mishaps.  
Mr. Mengelberg's reading of Strauss' Don Quixote.  
Georges Barrere's comments at the series of concerts given by the Barrere Little Symphony at the Guild Theater.  
The bass (R. C. Raines) in the new minstrel show at the Royale Theater.  
Less and less the lack of distinction in the radio programs.  
The announcement that Albert Coates will return for the Stadium Season.  
The new Respighi arrangement of the Bach Passacaglia.  
Vincent Lopez's band at the St. Regis.  
The circus.  
Harry Lauder's happy return to Manhattan, Opera and more opera. (Drama per musica, if you insist.)  
The songs done by Argentinita. Yeah, all of them.  
John McCormack's English recordings of Luoghi sereni e cari (Donaudy) and Komm Bald (Brahms).  
Gertrude Kappel's singing of the Herzeleide in the Metropolitan's Good Friday performance of Parsifal. T. F. G.

## I SEE THAT

The House of Representatives has voted to adopt the Star Spangled Banner as the national anthem.

National Music Week starts on May 4. Max Brand's modernistic opera, Machinist Hopkins, was a failure in Berlin.

The Rochester Civic Music Association has just completed a successful campaign for funds to carry on the city's musical activities.

The annual Westchester Festival at White Plains, N. Y., will be held May 22, 23 and 24.

The Budapest Quartet will make its first American tour next January.

Karl Krueger, conductor of the Seattle Symphony Orchestra, is paying a visit to New York.

Rosa Ponselle has concluded her concert tour and has rejoined the Metropolitan Opera for its spring tour; she sails for Europe on May 9.

Marianne Gonitch won praise for her interpretation of the title role of Aida with the Philadelphia Grand Opera Company on April 24.

Martha Widner and Donna Parker have formed the Parker-Widner Concert Service in Chicago.

Bernard Wagenaar's Sinfonietta is to be performed in Liege, Belgium, during the festival of the International Society of Contemporary Music.

Max Rosen is now under the concert management of Annie Friedberg.

Maduro compositions are being featured by Raquel Meller, Barbara Maurel, and others.

M. H. Hanson is now visiting New York. Harold Bauer and Olga Samaroff are to appear in two-piano recitals next season with the Philadelphia and Detroit Symphony Orchestras.

The Musical Advisory Bureau has been formed in London by Mrs. Percy Pitts and Mrs. Lauri Kennedy.

La Boheme was given an unusual staging at La Scala recently.

Maazel scored an outstanding triumph in Rome.

Mischa Levitzki was given a cordial reception in recital at Birmingham, Ala.

The Metropolitan Musical Bureau will be located in the French Building after April 28.

F. C. Coppicus sailed for Europe last week on the Aquitania.

Henry Holden Huss will play his cello sonata with Cornelius Van Vliet at Hunter College on Wednesday evening, April 30.

Giacomo Lauri-Volpi, Metropolitan Opera tenor, has been made a grand officer of the Crown of Italy.

W. Warren Shaw is to direct the vocal department of the University of Vermont Summer School for the fifth consecutive year, and will hold there teachers' classes in authentic voice production.

Gladys Axman is pictured in an oil painting by the Dutch artist Engers.

The Rubinstein Club gave the last concert of their forty-third season.

The National Opera Club received a telegram from the Charleston, S. C., board of the National Federation of Music Clubs, thanking President VonKlenner for the \$1,000 opera contest prize.

Dora Becker Shaffer gave three lecture recitals on The Violin in Newark, N. J.

Annabelle Wood gave three recitals at the American Institute of Applied Music.

Lynnwood Farnam's Bach recitals will end at St. George's P. E. Church, April 28, evening.

Salvatore Avitabile is giving Sunday afternoon Studio Musical Teas; Pauline Turso, Josephine Belvedere and Clara Wander have been heard.

Joseph Davies is beginning his eleventh year as baritone soloist at the Greene Avenue Baptist Church of Brooklyn.

A new trio, piano, violin and cello, has been named The Verdi Trio, after the club of that name.

Lily Strickland's newest songs, mainly of India, were sung by Nevada Van der Veer at the Regneas studio.

Alexander Brailowsky sailed several weeks ago at the completion of his extended American tour; he went to France to spend only a few days, and then sailed for his fourth South American tour.

Henry Hadley's Mirtle In Arcadia was performed by the Apollo Club of Chicago on April 25.

Five children from the Music-Education studios won prizes.

Marta Linz, Hungarian violinist, made a successful debut in New York.

The New York School of Music and Arts gave their 730th concert April 2.

The combination of Seibert-Wohlsen and Gold produced excellent success for A Service of Music.

## I WONDER:

What Leopold Stokowski found out from his recent study of scientific broadcasting.

Why Florence Austral is not singing at the Metropolitan.

What has happened to Jonny Spielt Auf.

Why Edward Johnson has never sung the role of Tristan.

When the moving picture houses will go back to having real orchestras.

Why Karin Branzell doesn't give New Yorkers the benefit of a recital.

Who started that phrase "musicians and singers."

Why there is no permanent symphony or opera in the national capital of the richest country in the world.

If anyone saw Leonard Liebbling at Parsifal last week.

What the tariff bill will do toward helping the cause of music.

Why more operas are not written for children.

Whether the two Marias (Jeritz and Olzewska) ever made up.

Why the King's Henchman was not given at the Metropolitan this season.

If the tables have not turned now that so many foreign musicians claim to be Americans.

Why New Yorkers cannot get to the Opera on time.

When some manager will bring Richard Tauber to this country. Also Emmy Heckmann-Bettendorf, Ivar Andresen, and Gota Ljungberg, to mention a few more.

How much longer it will be before the new Metropolitan Opera House develops into something more than a rumor.

Why the German Grand Opera Company did not appear in New York this season.

Where the Wagners of the 20th Century are. G. N.

### Georgia Stark Singing in South America

Georgia Stark, coloratura soprano, has been singing in Panama and South America with the Bracale Opera Company. Press comments regarding her appearances in Panama at the National Theater have reached New York and tell of her success in no uncertain terms. According to the Star and Herald: "Miss Stark proved by her singing in the Barber of Seville that she is indeed a singer of the first rank, having excelled all feminine voices that have been heard in Panama for some time." "She sang the part of the coquettish Rosina in a thoroughly delightful manner," wrote John Steele in commenting on the same performance for the Panama American.

Carmen was another opera in which Miss Stark appeared at the National Theater, singing Micaela and Miguel Fleta portraying Don Jose. "She has a fresh young voice," said the Panama American, "that she uses with ease and assurance, and some of her high notes, clear and perfectly placed, gave thrills of real pleasure. Her voice blended well with Fleta's and their singing in duet was delightful."

Miss Stark was equally successful in Rigoletto. The Panama American declared that "she was a clean-cut Gilda, that she possesses the secret of true trilling, and that her execution of scales and staccatos is correct and her high tones easy-flowing." La Estrella de Panama, among other tributes, had the following to say: "After having heard Miss Stark in the lesson scene of the Barber of Seville it was not surprising to find that she made a good Gilda. In the difficult aria of the second act she was successful to the utmost. Her voice becomes lost in the heights and soars and swells in arpeggios. Bravo, Miss Stark!"

### Adelaide Gescheidt's Hour of Song

The attractive salons constituting the Gescheidt studios were filled on April 2 to hear an hour of vocal music, presenting the younger students of her large class. Solos were sung by Elizabeth Warren, Elizabeth Northrup, Helen Harbourt, Louis Temple, Mary Aitken, Harry Adams and George Sharp, and the present writer's indited comments on the program contained such words as "lovely lyric voice (Northrup); "high and light soprano" (Harbourt); "rich and soulful" (Temple); "temperamental, dramatic" (Aitken); "excellent young soprano" (Warren); "fine promise" (Adams); "resonant voice of large range" (Sharp); "all singers have splendid enunciation." Betty Schuleen played high-class piano accompaniments. The attentive audience of students and their friends was most enthusiastic. Refreshments followed the program. Another Hour of Song (advanced singers) is scheduled for April 30.

### Longone Diné's Raisa and Rimini

Paul Longone, impresario, gave a dinner in honor of Raisa, the soprano, and Rimini, the baritone, at the Chez Richard on Thurs-

ALEXANDER SCHUSTER,  
head of the cello  
department.

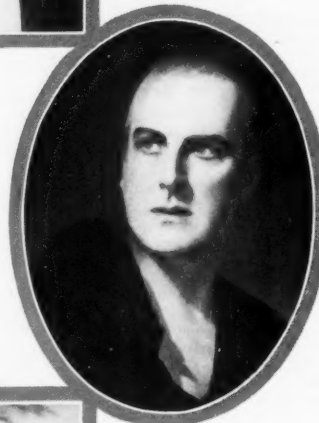


MICHAEL PRESS,  
head of the violin  
department.

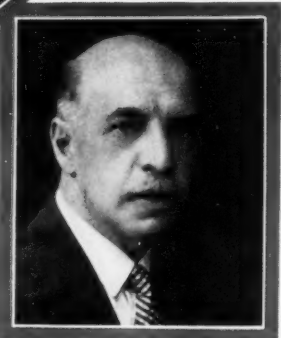


LEWIS RICHARDS,  
harpsichordist and  
director of the In-  
stitute.

**WORLD-RENOWNED ARTISTS**  
who head the faculty of the Michigan State Institute of Music and Allied Arts, at East Lansing, Mich. Under their leadership, East Lansing has become an interesting and unique music center and the Institute an outstanding music school in this country, as evidenced by the fact that the enrollment each year has been far in excess of the preceding year. (Photos used by courtesy, Magazine of Michigan.)



LOUIS GRAVEURE,  
tenor and head of  
the vocal depart-  
ment.



ZINOVY KOGAN,  
orchestra conductor  
and member of the  
violin department.



ARTHUR FARWELL,  
composer and head  
of the theoretical  
department.

day evening of last week. The distinguished pair, as well as the host, sailed for Europe next day on the Ile de France. Among the operatic guests at the dinner were Mr. and Mrs. Vincenzo Bellezza, and Mr. and Mrs. Charles Hackett.

### Chadwick's Works to Be Heard

A special performance of the works of George W. Chadwick will be given on May 6 by the New England Conservatory Orchestra followed by a dinner in his honor. The occasion will mark the fiftieth anniversary of

his entrance into the musical profession in America. On that day, fifty years ago, Mr. Chadwick's Rip Van Winkle overture was performed at the Handel and Haydn Triennial Festival in Boston. He was recently honored at the Eastman School of Music in Rochester where a concert of his compositions was given by the orchestra and choral clubs, with Howard Hanson conducting.

### Reschiglian in Opera

Giuseppe Reschiglian, tenor, sang with the Manhattan Opera Company at His Majesty's Theatre in Montreal during this company's recent visit to that city. Mr. Reschiglian was heard in leading roles both in La Traviata and the Barber of Seville, singing opposite Maddalena Elbe and Pasquale Amato. The performances were given to capacity houses and were received with enthusiasm by the large audiences.

Mr. Reschiglian, who appeared in a joint recital in Town Hall, New York, just before the Canadian appearances, has been a familiar figure in opera and recital for several years and is recognized for his excellent voice.

### Press Comments on Leuto's American Debut

"Volpi Leuto's voice is of great power and beauty," wrote the critic of the American, following the Finnish baritone's recent New York debut at Carnegie Hall. The Herald Tribune reporter commented on the good quality of Mr. Leuto's voice and said that it was especially well employed in Finnish folk songs and Spanish numbers. The New York Times reviewed the baritone's recital in part as follows: "Mr. Leuto

sang songs in a half-dozen tongues with the versatility of a man who is said to speak twelve languages, including Japanese. Gifted with a bland, cool voice of the rugged North, noble and unaffected in its freedom, and with the sturdy eloquence of the true folk-singer, he won his national auditors midway in the evening with Sibelius' song, Blow, Blow, O Reed, Kuula's The Kiss, Ikonen's In the Grove and Palmgren's arrangement of Polska. He ventured the popular Duna in English, easily intelligible despite an accent, and he sang German lieder, others in French, Spanish and Italian, by Delibes, Schips and Gennaro Curci, and both Neapolitan and Finnish encores, before his final air from Barber of Seville."

### Metropolitan Opera Statistics

The Metropolitan Opera Company, which has just terminated its New York season and is now on tour, issues its usual statistics of performances. Wagner, with nine operas and thirty-nine performances, stands in the lead of composers, and among his operas Die Walkure and Lohengrin had the most hearings with seven each. Next to these were six each for Die Meistersinger and Tristan.

Puccini is next on the list of composers with thirty-two performances of seven operas, The Girl of the Golden West leading with eight hearings, La Boheme next with seven, Madame Butterfly next with six.

Verdi comes next in order with five operas, the four standbys, Aida, Traviata, Rigoletto and Trovatore, and Luisa Miller which was revived. There were in all twenty-three performances, Aida having seven and Traviata six.

Among other works Sadko, being a novelty, received eight performances, and Pagliacci, Gioconda and Carmen six each. Don Giovanni and the Manon of Massenet got five each. Of the twenty-two other operas, those most frequently given were Cavalleria Rusticana, Romeo and Juliette, Tales of Hoffmann, Louise, Rosenkavalier and Haensel and Gretel. There was no American opera given during the season. The total number of opera performances was 174.

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(Continued from page 14)

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### OFFICERS OF THE SOCIETY

Junius G. Adams, prominent attorney and president of the National Bank of Commerce, is president of this organization. J. G. Stikeleather, vice-president; Wm. M. Redwood, treasurer; Miss Blanche Loftain, secretary. Mr. Willis E. Collins, prominent business man, is chairman of the executive board. Miss Marguerite Smathers, organist and choir director of Trinity Episcopal

Church, is official pianist for the Musical Arts Society. Mr. Joseph DeNardo, Mr. Alva H. Lowe, Mr. C. E. Burnham, Mr. Carl Behr and Mr. B. Frank Prunty are members and chairmen of important committees. Mrs. Maude Kilgore is the registrar. Mrs. W. R. Griffin, Mrs. Reuben Robertson and Mrs. Christine Marler are on the committee for the selection of voices.

### LEADING AMERICAN COMPOSER TO AID MUSICAL ARTS SOCIETY

Word has been recently received from Dr. David McK. Williams, eminent American composer of New York, that he will orchestrate his recent Choral Cantata, The Piper and the Reed, especially for the Musical

Arts Society of Asheville. This is further evidence of the widespread interest in Asheville's leading musical society, and it is probable that this work may be included in one of the society's summer programs.

This orchestral-choral organization now includes one hundred of the leading singers and instrumentalists of the entire district. It is being financed by honorary and associate memberships. The work of the choral ensemble was a delight. B. C.

### National Opera Club Meets

Following the annual election of officers and luncheon of April 10, the National Opera Club of America, Baroness Katharine Evans von Klenner, founder-president, presented an interesting program at the A. W. A. Club-house.

"An American composer represented on every program" is the club's slogan, beginning this day with Carl Figue, composer-conductor, who spoke of his operas, and said "we want American operas in English"; this met with general approval. Spontaneous applause followed his playing of his own Album Leaf and Danse Caprice, melodious and rhythmical piano pieces. Lillian Benisch has a pure contralto voice and sang Liszt's Lorelei especially well, with Sig. Verse at the piano. Berenice Alaire and Lucilla Brodsky, the latter first Opera Prize winner, united in duets with Mililotti and Marzials with excellent unity, their voices sounding pure and clear. A talk by Mary H. Flint, "How Operas Are Made and Produced," was intensely absorbing, for this lady speaks from her experience since 1884 with the Metropolitan Opera Company. The report of the historian, Mrs. J. Lester Lewine, was so interesting that it is to be printed.

A telegram was delivered to President von Klenner during the meeting, from the Charleston, S. C., National Federation of Music Clubs board, thanking her and the club for the \$1,000 cash prize announced by the club, to be presented at the biennial meeting in San Francisco, 1931; the winner must be a soprano or contralto, prepared to sing at least three operas. The chairmen of reception, of artists and of platform, were, respectively, Mesdames Augustus Kiese, Nathan Loth and Amy Schiff.

The election of officers resulted as follows: Baroness Katharine Evans von Klenner, president; Susan Hawley Davis, first vice-president; Mrs. George W. Dunn, second vice-president; Helen Stanley, third vice-president; Mrs. Nathan Loth, fourth vice-president; Mrs. J. W. Loeb, fifth vice-president; Katherine Noack Figue, recording secretary; Ruth Bliss, corresponding secretary; Grace M. Ellinwood, assistant corresponding secretary; Mrs. J. Lester Lewine, historian; Mrs. Wm. F. Muller, treasurer; Directors—Kathryn T. Fendrich, Mrs. E. A. Grenzbach, Leila Troland Gardner, Mrs. Augustus Kiese, Mme. L. P. Kreuder, Mrs. H. P. Kirby, Mrs. Horatio Parker, Amy Ray Sowards, Mrs. Samuel Schiff, Betty Tillotson, and Carl Figue, musical director.

### Turandot at Monte Carlo

Called by telegram from the Carlo Felice Opera at Geneva, where he has been fulfilling engagements, Arnoldo Lindi went to Monte Carlo to sing Prince Calaf in several performances of Turandot.

Il Lavoro of Geneva said: "Lindi scored a striking and well merited success. His expressive mezza-voce, his acting and the impassioned beauty of his singing, were recognized by the public with enthusiastic applause in the open scene and at the close of each act."

The Monaco Gazette was of the opinion that "during three acts, where he is almost constantly on the scene, Lindi brought to the role of Prince Calaf all the resources of his beautiful voice. He sang with perfect sentiment the delicious phrase of the first act and the aria of the third act. Needless to say he was enthusiastically acclaimed."

Another recent success of Lindi was his performance in a Forza del Destino at La Scala in Milan. Arnoldo Lindi is one of the many artists of Mme. Deane Dossert.

### Maduro Compositions Featured

Raquel Meller, noted Spanish singer, is featuring Charles Maduro's At Evening, Lullaby, and Oh Senorita, fox-trot, at the Palace Theatre in Paris, according to advices received by Mr. Maduro from abroad. Mme. Meller, who has been using Maduro music on her programs for quite some time, is a great admirer of his music and finds it ideally suited to her type of program.

Barbara Maurel, contralto, well known as a concert and radio artist, plans to use At Evening on several of her programs in concert and on the radio in the near future.

### Edith Henry Accompanies in Brooklyn

Edith Henry, well known coach and accompanist, with studios in the Sherman Square Studios, accompanied Betsy Lane Shepard when she sang on March 16 at the Brooklyn Academy of Music.

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## Artists Everywhere

Elsa Alsen will come east from her summer headquarters in Hollywood, Cal., to sing at the Stadium in New York on July 30 and 31. The noted Wagnerian soprano will take part in a special program of works of that master.

Paul Althouse has been engaged as soloist at the Stadium Concerts, New York, on July 30 and 31. The tenor will take part in a Wagnerian program. Incidentally, the popularity of the tenor is such that he will continue his singing activities all through the summer. One of the most recent of such engagements to be booked for him is in Kirksville, Mo., on July 15. Knoxville, Tenn., is another city where Althouse will sing during the warm months—on July 10. Mr. Althouse will be soloist with the Schubert Choir of Brantford, Can., on April 30.

Louise Arnoux, soprano, whose engagements have covered a wide territory during the last six months, will have a still longer itinerary to follow next season. She is booked for a transcontinental tour which will start in Montreal and end in Seattle. Among the cities where she will appear are Cleveland (Museum of Art), Chicago, Omaha, New Orleans, Dallas (with the symphony orchestra), Los Angeles, San Diego, Pasadena, Santa Barbara, San Francisco and Portland.

Tom Atlas, vocal pupil of Ida Haggerty-Snell, sailed on the Majestic, April 4, for London, with the Aaron & Fielding musical comedy, Heads Up; he has a good tenor voice and striking personality, and is always a drawing card.

Olga Averino was booked for another current engagement, at Hamilton, N. Y., on April 6, when she appeared on a joint program with the glee club of Colgate University. Recently she sang with unusual success as soloist with the Mendelssohn Club of Albany, N. Y., where a representative of the college heard her.

Salvatore Avitabile, well known teacher of famous Metropolitan Opera stars, such as Marion Talley, Mario Chamlee, John Lindi and others, announces a free scholarship for a promising soprano, alto, tenor and baritone. Applications should supply such facts as age, occupation, previous vocal instruction; the hearing will take place in a New York concert hall this spring. Pauline Turso, dramatic soprano, will give a recital at the Avitabile studios on April 27; others recently scheduled were Josephine Belvedere and Clara Wander.

Frederic Baer will make his debut at the Chicago North Shore Festival (Evanston) on May 19. He will sing Mighty King (Bach's Christmas Oratorio) and Arm, Ye Brave (Handel's Judas Macabaeus.) Mr. Baer made a highly successful Chicago debut on December 22, when he sang the Messiah with the Swedish Choral Club; he was immediately re-engaged for April 23, when he sang the title rôle in Mendelssohn's Elijah.

Esther Mae Barrett, coloratura soprano, who has captivated her audiences wherever she has sung, is a pupil of Walter F. Greenwood of Cleveland. She began her training with this well-known vocal pedagogue several years ago when he was assistant to Arthur J. Hubbard in Boston. At that time Mr. Hubbard commended the young soprano's voice, stating that it had everything necessary to assure success; that it was as fine a voice as had ever entered his studios. That Miss Barrett has justified this praise is evident from the fact that, following a recent appearance in Columbus, Ohio, her work was said to be as complete and as finished as that of anyone who has sung in Columbus.

Ernest Carter's Namba, an Arabian Nights fantasy, was recently produced by the Dramatic and Junior Glee Clubs, Stamford, Conn. A scene from which was featured in an across-the-page picture in the Sunday Times; a stage full of playfolk, with the orchestra in the pit, gave a good idea of this fantasy.

Jane R. Cathcart, founder-president, and her committee, provided an interesting program for the Washington Heights Musical Club, at Wanamaker Auditorium, New York, April 5, including Helen Ballard and Anna Carbone, organists; Irma Aivano, pianist; Lucy Palermo, violinist, with Irene Griffiths, accompanist. This instrumental music provided much variety for a large audience, Miss Carbone appearing also as composer of the organ piece, Twilight.

Mary Craig sang the rôle of Eurydice at the performance of Orpheus given by the East Orange Community Chorus, March 14. According to press reports she "was such a vision of beauty that it was hardly necessary for her to sing one note to be an instantaneous success." Another paper said "she has a lovely, floating lyric voice, slightly tinged with dramatic fervor, with poetry of motion and exquisite sense of drama."

Emma A. Dambmann's annual vocal concert by professional and junior pupils is announced for May 9, at Roerich Hall, New York. Songs, arias, duets make up Part I, Veva Deal Phelps, soprano, giving Part II, with Sarah Knight, violinist, assisting. The program ends with classic dancing, and a monologue.

Joseph De Luigi, baritone, and Lloyd Morse, tenor, were prominent on the March 30 program in the grand ball room, Pennsylvania Hotel, New York. Mr. De Luigi achieved success especially with On The Road to Mandalay, and Mr. Morse with the aria from Tosca and d'Hardelot's Beauce. The duet for tenor and baritone from La Bohème brought the singers great applause.

Maurice Dumesnil, distinguished French pianist, who arrived recently from Europe, will fulfill engagements in the middle West before commencing his summer classes at the Kansas City-Horner Conservatory.

Lynnwood Farnam's April 20 (2:30 p. m.) and April 21 (8:15) organ recitals covering the period of Bach and His Followers, contained works by composers ranging from 1547 to 1660, including Pachelbel, Strungk, Kuhnau, Malvezzi, Gibbons and J. S. Bach. Choral preludes formed a large portion of the program, with the Italian Malvezzi represented by his Canzona Per Organa and the Englishman Gibbons by his Fantasia in A minor. This series will close with the recitals of April 27 (2:30 p. m.) and April 28 (8:15 p. m.), both at St. George's P. E. Church, Stuyvesant Square, New York. The program contains works by Weckmann, Zachau, Scheidt, Cornet, Buxtehude, Du Mage and J. S. Bach. This church has one of the largest organs in America. Mr. Farnam is thoroughly at home at it, and large audiences are sure to attend.

Bryce Fogle, baritone, who gave a successful recital recently at Town Hall, New

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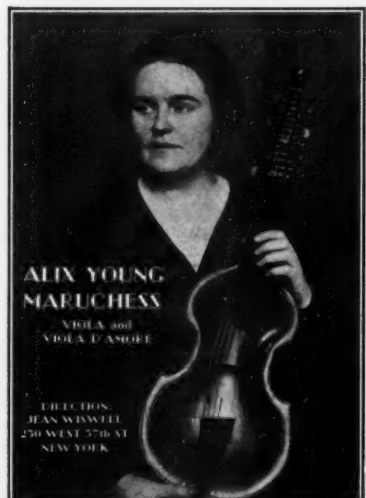
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York, is an artist-pupil of Ralph Savage, well-known vocal pedagogue of Pittsburgh. **Nana Genovese**, soprano, and **John Dickie**, tenor, sang a duet from Il Trovatore over station WBMS recently, when the Bergin Evening Record said "the voices blended sweetly and with due expression." **Ruby Gerard**, violinist, announces her own recital at The Barbison, May 7, with a supper following. Wieniawski's second concerto and the sonata in G (Rubinstein) form the principal items of the program, with Ruth Emerson at the piano.

**Arthur Hackett**, tenor, sang the Hymn of Praise and also Elgar's Light of Life with the Bridgeport Oratorio Society on April 8. Another recent engagement was at the Lindsborg, Kans., Festival, where he sang three times during one week from April 17 to 24, in The Messiah, in the Bach St. Matthew Passion and also in recital.

The Hampton Choir, before sailing for European engagements, sang on the lawn of the White House for President and Mrs. Hoover on April 22. The following day they gave a concert at the Metropolitan Baptist Church of New York, under the auspices of the New York Hampton Alumni.

The Institute for the Blind gave an exhibition of manual training activities, also musical items ranging from piano and organ solos to choruses and a play at headquarters, April 9; soloists were Jarmilla Tetter and Ruth Johnson.

**Frank Kneisel** again will conduct summer classes at Blue Hill, Me., this year, beginning in July. A part of the violinist's program will include the usual weekly concerts.

**Maurice Lafarge** accompanied Rafaelo Diaz at his recent Washington concert.

**Grace Leslie** has been re-engaged for Hamilton, Ontario, on May 6. Other Canadian appearances for the contralto this season include Toronto (Verdi Requiem with the Mendelssohn Choir) and the Halifax Festival (re-engagement from last season and preceding seasons).

The Lester Concert Ensemble will appear at the Women's Club of Penns Grove in Carney's Pt., N. J., on May 6, at which time the vocalist will be Arvida Valdane, soprano, and two days later they will give a concert at the Moore High School in Moore, Pa., with Marguerite Barr, contralto, as soloist. The other members of the Ensemble who will appear at these concerts are Josef Wissow, pianist; Jeno de Donath, violinist, and Mary Miller Mount, accompanist. The concerts are sponsored by the Lester Piano Company.

**Elinor Marlo**, for many years a pupil of Estelle Liebling, has been re-engaged for her fourth season with the Los Angeles and San Francisco opera companies, where she will sing important mezzo roles. Miss Marlo makes her home on the Pacific Coast where she has created an enviable position for herself. In addition to her many professional engagements she coaches a great many young singers who are preparing for grand opera.

**Jacob Mestechkin** presented his violin pupil, Bernard Kundel, in a recital at Chalif Hall, New York, with Leo Berdichevsky at the piano. The program of Bach, Glazounoff, Bloch, Suk, Milhaud, Paganini, Scott and Bazzini, showed the young violinist to excellent advantage, his press notices being very complimentary.

**Mary Miller Mount** accompanied her pupil, Elwood Weiser, baritone, when he gave a recital on April 10 at the New Century Club in Philadelphia.

**Ruggiero Ricci**, after having provided a musical sensation of the season in New York and Chicago, will round out his initial season before the public in the East by being featured as soloist with the Chicago Symphony Orchestra at the Ann Arbor, Mich., Festival on May 16.

**Henry F. Seibert** gave an organ recital at Trinity Lutheran Church, New Rochelle, April 6, and on April 9 played the opening recital on the new organ of the First Presbyterian Church, Hackensack, N. J., at the dedication services.

**Dora Becker Shaffer** and **Gustave L. Becker**, violinist and pianist, were heard by a good sized audience at their joint recital, March 31, at Grand Central Palace, New York. There was excellent ensemble in the opening Tartini sonata, followed by Bach and Schumann piano solos, played by Mr. Becker with musicianship, tonal beauty and romantic sentiment. Smetana's My Native Land (violin solo) was very enjoyable, played by Mrs. Shaffer with sound expression and singing tone. The Moonlight Sonata showed Mr. Becker at his best; Beethoven's F major sonata for violin and piano was followed by the violin solos, Romanza Andaluza (Sarasate) and Pierrot Gai (Tirindelli). An accompanist of excellence was Ethel Ford.

**Ralph Wolfe**, pianist, who last year made a very successful New York concert appearance, has been booked to appear in recital at Norfolk, Va., on May 6. This concert is one of the important events during Music Week and is sponsored by the Federated Music Clubs.

**Earl Truxell**, pianist, is to appear with the de Backer Quartet in Pittsburgh on

April 26, playing the Schumann Quintet. He also plays regularly with the Mozart Trio, which is on the air over KDKA.

**Annabelle Wood**, of the faculty of the American Institute of Applied Music, New York, gave two of three April piano recitals April 5 and April 12, at headquarters, the third and last to take place April 26. Miss Wood is a scholarly and highly artistic pianist, demonstrating this in works ranging from Bach, Scarlatti and Mozart to the moderns Ravel and Rhene-Baton.

### San Francisco

(Continued from page 29)

to its feet and shouted, cheered and applauded. Quiet was only restored when Mr. Hertz mounted his stand and started to speak. With a voice that trembled with emotion, he thanked his many friends and said something to the effect that his heart was too full to say more. A mammoth laurel wreath, a gift from the Musical Association of San Francisco which maintains the orchestra, was presented him, and the stage was banked with many magnificent floral pieces. The orchestra gave him a prolonged "tusch."

The program that Mr. Hertz offered for his farewell concerts varied from the classicism of Beethoven to the modernism of Richard Strauss. The Prelude and Love Death from Tristan and Isolde, wherein the entire forces of the orchestra beneath Hertz' dynamic baton were strained to the most brilliant pitch of ensemble playing, was the opening number and Hertz conducted it as never before in the personal experiences of his performances. By his scrupulous purpose and devotion, the searching acuteness of his mind, the unremitting energy he consecrated to the task of bringing into throbbing life the outpourings of Wagner's Muse, Hertz appeared as the ruling man of the moment, towering above all who have the ambition to interpret the mighty music of Wagner.

Of Beethoven's Fifth Symphony, Mr. Hertz gave a beautiful and heroic reading. Because he has the strength of steel with the softness of silk, rhythms that are irresistible, dynamic devices that are delightful, Hertz unfolded the score with great power and magnificent colors, bringing out the unusual poetry and dramatic force of this incomparable music.

Strauss' Death and Transfiguration brought the concert to a thrilling close. In this, as in the other numbers, Mr. Hertz manifested that his control of his players is masterly, his knowledge of and care for every detail is complete, and he can spur his forces to a climax which takes the breath away. No one but a true genius could have led the tone-poem in just the way that Hertz did, but what the listeners remembered was the extraordinary greatness of Strauss.

Sweeping terms are usually meaningless, but if there is a conductor today who possesses a finer technique of the baton and a more profound comprehension of Wagner, Beethoven and Strauss, than Alfred Hertz, it would be most interesting to know who he is. C. H. A.

### Chicago Musical College Annual Contest

The Chicago Musical College annual contest takes place at Orchestra Hall on May 17. Twelve students will compete—six in the piano, three in the vocal and three in the violin department. The prizes offered are a Steinway grand piano, given to the successful competitor in the post-graduate, senior and junior classes of the piano department; a Lyon & Healy grand piano, given in the sophomore and freshman classes of the piano department; a Lyon & Healy grand piano, for the successful competitor in all degree and diploma classes of the vocal department, and a valuable old violin, which will be competed for in all degree and diploma classes of the violin department.

The management of the Chicago Musical College has decided this season to use the Chicago Musical College Orchestra to play the accompaniments. The orchestra will play under the direction of its regular conductor, Leon Sametini.

The judges will be Frantz Proschowski, Sigmund Stojowski, Louis Persinger and Leonard Liebling.

### Easter Music at St. Patrick's

Easter music at St. Patrick's Cathedral, under the direction of Pietro A. Yon, was especially impressive this year. In order that Mr. Yon could conduct the large choir, the soloists, orchestra and organ more easily, Lester A. Sherburne was at the console of the new organ. Many of Mr. Yon's own compositions were rendered at the morning services, including the mass, Veni Creator.

### Metropolitan Musical Bureau in New Offices

On and after April 28 the Metropolitan Musical Bureau will occupy its new offices in the French Building, 551 Fifth Avenue, corner of Forty-fifth street, New York.

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## Brahms Chorus Gives an Inspiring Performance of St. Matthew Passion

N. Lindsay Norden Conducts

PHILADELPHIA, PA.—A magnificent performance of the St. Matthew Passion Music by Bach, was given on April 16 in the Church of the Holy Communion, by the Brahms Chorus, under the inspiring direction of N. Lindsay Norden. The assisting soloists were Margaret Eberbach, soprano; Maybelle Marston, contralto; Frank Oglesby, tenor; Nelson Eddy, baritone; Walter Evans, bass, and Thomas McClelland, bass. Rollo F. Maitland was at the organ and Roma E. Angel at the piano. An orchestra composed of members of the Philadelphia Orchestra played the orchestra part.

The great work was given with the greatest fidelity to its original form. The choruses sang superbly, achieving remarkable tonal and emotional effects. The glorious chorales were among some of the most beautiful parts of the entire work, both in musical content and points of performance, while the effects obtained, in the choral shout Barabbas, and Let Him Be Crucified, were electrifying. An endless amount of detailed training was evident throughout.

Mr. Oglesby, who sang the part of the Narrator, was excellent all through, as to tone, enunciation and adherence to the meaning of each part. Nelson Eddy in his singing of the part of the Voice of Christ, was superb—his smooth, rich voice conveying the beautiful words which were as clear as bells. The effect, using the orchestra as accompaniment to the parts of the Voice of Christ, was particularly impressive, while the piano accompanied the voice of the Narrator and other characters. Miss Eberbach in the soprano, and Mrs. Marston in the contralto solos, were splendid, singing them with perfect ease, sure pitch, and fine tone. Messrs. Evans and McClelland were also good in the short bass solo parts.

The soprano ripieno was well sung by the Burd School Chorus of girls, finely trained by Frances McCollin.

To Mr. Norden goes the highest meed of praise for the excellence of the performance. M. M. C.

### Cincinnati Conservatory Notes

Marcian Thalberg is giving a series of concerts in seven Kentucky and Ohio colleges and universities this spring that are attracting much attention. Mr. Thalberg will also open the summer session of the Conservatory with a recital. This event will take place June 24 in Conservatory Concert Hall and will follow the first meeting of the Thalberg piano master class on June 23.

A program of songs and arias by a group of students from the studio of Thomas James Kelly was given in Conservatory Concert Hall, April 8. Students presented in this program were Mary Purcell, Kathryn Kaufman, Melba Gibson Mee, J. T. Schraffenberger, Nadelle and Wilma Schuping and Josephine Fithian, a member of the junior faculty. Grace Woodruff, junior faculty member, was the accompanist.

Helen Gromme, who received her bachelor of music degree from the Conservatory in 1929, was in the city recently. Miss Gromme, who is now head of the music department at Fassifern School for girls, Hendersonville, Ky., was here for the spring vacation and did some coaching with Alma Betscher of the piano faculty, her former teacher.

Miss Gromme recently gave a piano recital at Hendersonville, before members of the Music Club, which won high praise.

Virginia Hildreth, who studies piano with

Dr. Karol Liszniewski, recently won the district piano contest held in Dayton, Ky., in which students from Cold Springs High School, Fort Thomas High School, and Bellvue High School competed.

### Marguerite Hobert Discusses Dr. Thausing's Exercises

Marguerite Hobert, vocal teacher of New York, is of the opinion that Dr. Thausing's Exercises are of great value to singers, actors, lecturers, ministers and public speakers in general who are annoyed by constant colds or hoarseness which make them feel that their voice is weak and unreliable.

"I can speak feelingly on this subject," said Miss Hobert, "for on one of my early tours on several occasions I was forced to cancel a performance and on a later tour it was necessary for me to be treated in every town in which I appeared in order not to have to make the humiliating admission that I could not sing."

"Dr. Thausing's Exercises," continued Miss Hobert, "are to the singer what limbering up exercises are to the athlete—they strengthen the vocal muscle. They are aimed specifically at strengthening the vocal muscle so it will respond with lightning rapidity to the demands made on it by the singer. The 'singer's vocal closing,' as Dr. Thausing terms it, has as its instantaneous 'counterpull' the tightening of the abdominal muscles, which, in their turn, feed or push the air gradually up to the vocal cords as needed, the vocal cords automatically closing off or opening up, according to the singer's need. But the vocal cords can perform their totally involuntary and automatic function properly only if the vocal muscle (larynx) which regulates their function, is so strong and supple as to really respond instantaneously to the singer's will and intent."

"That is why a strong, healthy, limber vocal muscle (larynx) is so all-important to a singer or any one having to use his voice in public. Constant colds and hoarseness are simply the physical admission of a weak or faulty vocal organ, which can only be improved by specific exercises. That these exercises actually accomplish their aim is proven by the constantly increasing number of public speakers, school teachers, ministers, etc., who with singers and patients sent by doctors in sympathy with Dr. Thausing's method come to his office."

"As early in his teaching career, Dr. Thausing noticed the improvement in the health of some of his pupils, he called in his friend Dr. Lohfeldt to verify his findings. Dr. Lohfeldt was so much impressed that he sent him some of his asthmatic patients first, then some others suffering from sinus, chronic bronchitis, etc., and as the percentage of cures effected was so much in excess of those by the usual remedies, Dr. Lohfeldt was instrumental in having the exercises employed exclusively in all the free hospitals and clinics of Hamburg and vicinity."

Miss Hobert uses the Thausing Exercises extensively in her teaching of voice and declares that she, too, has obtained unusually fine results with them.

### Mrs. Harvey D. Ingalsbe in Recital

Mrs. Harvey D. Ingalsbe, pianist and teacher, gave a recital on April 9 at the residence of Mrs. Thomas Adriance on Central Park West, New York. The audience was made up of pupils and friends of Mrs. Ingalsbe, all of whom showed their appreciation of the interesting and well arranged program by spontaneous applause and requests for encores. Bach was the first composer represented, following which came four Chopin numbers, a prelude, Valse in E minor, nocturne in E minor and an etude. The concluding selections were Romance,

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Schumann; Irish Dance, Ingalsbe; and Blue Iris, Schlieder, with whom the pianist has been studying for the past eight years. Before playing Mr. Schlieder's composition, Mrs. Ingalsbe paid tribute to this prominent pedagogue, saying, in part, that he had done more for her pianistically and along creative lines than had any of her former mentors. Mrs. Ingalsbe maintained an even perfection of digital control throughout her program and gave ample evidence of a highly artistic appreciation of the music. Her composition, Irish Dance, was a delightful little number full of life and typical of the Gaelic race.

Following the recital, tea was served in the spacious drawing room and the audience entertained by Mrs. Adriance, a gracious hostess and friend of Mrs. Ingalsbe for many years.

### Kinseys Going Abroad

Mr. and Mrs. Carl D. Kinsey are scheduled to sail for Europe, August 5, on the S. S. Berengaria, at the close of the Chicago Musical College's summer session. They will visit Paris, Milan, Venice and Vienna, returning about August 30.

### Easton Symphony Gives Novelty Program

The Easton Symphony Orchestra varied its program at its last concert. Instead of using the full orchestra, Earle Laros, conductor, used the string section, which proved to be a very pleasing novelty. The warmth of tone color and brilliancy has never shown to more splendid advantage. They played the Mozart Serenade (Eine kleine Nachtmusik) with a charm that was infectious. Mr. Laros seemed to display a particular talent for this composer, to which his men responded nobly. A group comprising the

Volkman Serenade, the Deluge prelude of Saint-Saëns and some bits from Grainger concluded an enjoyable evening.

James E. Swindells, concertmaster, played the Vieuxtemps second concerto and showed a brilliant style, with a beautiful tone in the cantilene parts. He played a Chopin-Kreisler Mazurka as an encore.

The novelty number on the program was the C minor piano concerto of Bach, arranged by Harold Bauer, which was performed by Mr. Laros and his pupil, Paul Schocker. As an encore the pianists played Maier's arrangement of two Chopin Etudes. Their work was exemplary of perfect team work.

### Madge Daniell Artists in Demand

Helen Arden, soprano, has just made a screen test for the Paramount Studios on Long Island. Muriel McArdie and Miss Arden, sopranos, and Harold Hennessey, tenor, were soloists for the Episcopal Actors' Guild of America, March 17, at Guild Hall of The Little Church Around the Corner.

Edwina and May Sievert, sopranos, sang for the Jewish Orphans' benefit held in Jersey City on March 20. The Anthony Club monthly musicale on March 14 was given by Helen Arden, Muriel McArdie, Harold Hennessey and Walter Turnbull, each singing solos and duets.

Mr. Hennessey, tenor, was soloist for the Catholic Daughters of America on March 24, held at the Armory. Mr. Turnbull, baritone, sang The Crucifix, by Stainer, at the Reformed Church at High Bridge at the Good Friday services. Eddie Prichard is in the act of Nina Olivette playing on the R.K.O. circuit.

Ward Tollman, baritone, is in Sons O' Guns at the Imperial Theater. All have had their entire training in the studio of Madge Daniell, well known New York vocal teacher.

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MARTHA WIDNER

the Parker-Widner Concert Service, with offices in the Kimball Building. Both ladies are very well known and popular in musical circles. Miss Parker has been an artists' representative for the past three years, during which time she established a very definite place for herself among program chairmen

of various clubs and organizations in booking concert appearances for a large number of Chicago's finest soloists and ensembles. Miss Widner's background for the past three years has been in publication and



DONNA PARKER

promotional work, in which she, too, formed many valuable contacts in the musical world. The initial endeavor of Parker-Widner Concert Service will be the series of Friday Evening Musicales by Young Chicago Artists in Curtiss Hall, Fine Arts Building, throughout April, May and part of June.

### Verdi Club Morning Musicales

The Hotel Plaza ballroom was crowded on April 9, when the Verdi Club Trio, consisting of Vera McIntyre, soprano; William T. Mitchell, tenor, and Arthur Mayer, baritone, began the program, singing the trio, Ye Shepherds Tell Me, with unity, and finished the program with Verdi's Praise Ye, from Attila. They have been heard at the Criterion and other clubs. Nana Genovese followed with the Herodiade aria and songs by Fuentes and Manazucca; her voice is of lovely quality, and she received hearty applause. Baritone Mayer sang songs by modern composers with fine style and clear enunciation, and Louise Lerch's beautiful voice was warmly applauded after her aria, Ah, fors e lui (Traviata). Lucile Collette, violinist, played works by Bach, Rimsky-Korsakoff and Wieniawski; she is a charter member of the club, and has many admirers who wanted an encore, whereupon she showed her versatility by playing a brilliant piece on the piano. Beautifully sung were the duets from Thais and Old Russia, the voices of Miss McIntyre and Mr. Mayer blending well. The closing set of songs, two in German and two in French, sung by Miss Lerch,

were finely done and were notable successes.

The morning and afternoon musicales and evening affairs of the Verdi Club this year have had the largest patronage of any season, the never-ending efforts of president Florence Foster Jenkins winning consistent success. Seldom does a club combine high-class music with social events in such manner; yet it can be done, as proven by "The Singing President," Mrs. Jenkins. During the foregoing affair she presented notable guests of honor, as follows: Mr. and Mrs. Giuseppe de Luca, Alfredo Tedesco, Edward Ransome, Metropolitan Opera Co.; Helen Varick Boswell, president, The Forum; Frances Cairone; Pearl Adams; Leila Hearne Cannes, president, Women's Philharmonic Society; Mrs. Charles O'Coner Coleman, president, Virginia Society; Grace Fisher, president, Gamut Club; Mrs. Doré Lyon and Grace Doré; Mrs. Reginald Crossley, president, Century Theatre Club; Mrs. Cyrus Osborne Baker; Dr. Frances Monell, president, Daughters of the Union; Mrs. Charles James Come, president, Columbia County Historical Society; Mrs. Harlow Brooks; Mrs. Rosalie Heller Klein, president, Matinee Musicale Club; Mrs. Clarence Lee Hilleary; Mrs. Stefanie Gloeckner, president, Five Arts Club, and Mrs. Frank E. Barrett, president, The Portia Club.

President Jenkins named Mrs. Hilleary as worthy of special honors because of her work for the club. Mrs. Florence Bullard, chairman of the coming closing social event, the annual Rose Breakfast and dance, as usual at the Biltmore-Westchester Country Club, Saturday, April 26, called attention to this affair, always brilliant; box holders named as prominent supporters of the club were Mrs. John Henry Hammond, Ruth Baker Pratt, Mrs. Hubert Templeton Parson, Nana Genovese, Mrs. Ten Eyck Wendell, Mr. and Mrs. Maxim Karolik and Mrs. Reginald Colchester.

### Wagenaar Sinfonietta to Be Performed in Belgium

The Master Institute of Roerich Museum in New York announces that Bernard Wagenaar's Sinfonietta, which was performed for the first time on January 16 by the New York Philharmonic-Symphony Orchestra, under the direction of Mr. Mengelberg, is to be the only American work to be performed at the festival which will be given at Liege, Belgium, beginning August 31, by the International Society of Contemporary Music.

Mr. Wagenaar is a member of the faculty in composition and harmony at the Master Institute. He recently gave a course of lectures on the history and appreciation of music, which was unusually successful, each lecture being attended by over one hundred members. Mr. Wagenaar has just completed his second symphony which will be produced next season by one of the leading orchestras in this country.

### Thomas Finishes Community Series

John Charles Thomas was the artist at the final concert, April 4, on the Greenville, Pa., Community Concert Series. The baritone won distinct success and everyone was delighted. The course this year included Allen Jones and Ethel Fox in an operatic recital, the Harcum Trio, and John Charles Thomas. Helen Kidd Thompson is the chairman.



EDWIN ORLANDO SWAIN,

baritone, for whom the spring and summer mean no cessation of activities. His early forthcoming engagements include two appearances before the Jackson Heights Choral Society on May 7 and 8; May 9, soloist with the New Rochelle Women's College Choral at Town Hall, New York, 15, recital at Morehead City, N. C.; 20, recital, Easton, Pa., and 29, soloist with the Choral Society of Meriden, Conn. July and August will again find Mr. Swain conducting his master class for singers at Southampton, L. I., for the sixth consecutive year. During that period he also will fulfill a limited number of concert engagements, including a few appearances in the South, with a recital at Winthrop College, Rock Hill, S. C., July 11; at the State College for Women in Greenville, N. C., on August 5, and August 7 at Beaufort, N. C. (Photo by Strauss-Peyton).

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## Unknown Beethoven Symphony Is Given First Performance in Chicago

Skalski Orchestra Presents Jena, a Work Found in 1911, and Said to Have Been Written Before the Composer's First Symphony—  
Other Programs of the Week—Notes of Interest.

CHICAGO.—A first performance of a Beethoven Symphony, called Jena, added interest to the program presented by the Skalski Orchestra at Kimball Hall, on April 13. The work, found in 1911, in Jena, is said to have been written before the symphony known to us as the first. The Jena Symphony sounds more Mozartian than Beethoven, containing but few of the Beethoven musical characteristics.

### HAYDN OWENS BRINGING A CAPPELLA CHOIR

Haydn Owens, now located at Southwestern College, Winfield, Kans., is bringing his A Cappella Choir to Chicago for a concert at Kimball Hall on April 28. The concert will be in the way of a home-coming for Mr. Owens, who is well known here through his activities as conductor of the Haydn Choral Society and the Calvary Choir and as pianist, accompanist and coach. On tour the Southwestern College A Cappella Choir has won the favorable comment of the press.

### FREDERICK J. WESSELS IN CHICAGO

Mr. and Mrs. Frederick J. Wessels came to Chicago on their way to New York from California. The Wessels will sail on May 3 for Naples, Italy.

As will be remembered, Mr. Wessels was for many years the able business manager of the Chicago Symphony Orchestra, from which organization he retired two years ago to his estate in California. The Wessels have innumerable musical friends, and the week they stayed in Chicago was a succession of social entertainment for the two distinguished visitors. During their stay here they made their home at the Congress Hotel.

### WITHERSPOON STUDIO NEWS ITEMS

Herbert Witherspoon gave a demonstration of his system of class instruction in singing for the public schools with the aid of the stereopticon and slides at the Miessner Institute rooms in the Stevens Hotel during the week of the Music Supervisors' convention. The demonstration was attended by about one hundred and fifty supervisors interested in vocal work.

Mr. Witherspoon's new book entitled "Thirty-six Lessons in Singing for Teachers and Students" is now published and on sale by the Miessner Institute of Music. The book fills a long felt want and is both brief and practical as well as authoritative. Each lesson deals with some definite principle of the singer's art.

Mr. Witherspoon will conduct a special Summer Master Class for both private and class lessons during the months of June and July at his studios.

Mr. and Mrs. Witherspoon have moved to Wheaton for the summer and will live in their cottage at the Chicago Golf Club.

Mr. Witherspoon gave a demonstration of his public school material for class instruction at the largest public school in Gary, Ind., April 2, and the students were most enthusiastic in their reactions to this new course.

Stanley Chapin, baritone, sang with the North Side Symphony Orchestra on April 9 at the First Swedish Church.

Mr. Witherspoon sang a program of classic songs for friends and students at his studio on April 8 and gave a demonstration

of his public school course for class instruction in singing in Milwaukee for the Supervisors attending the Normal School of that city on April 10.

### PRINCESS AND HER ROYAL RUSSIAN CHOIR

An audience that filled the Studebaker Theater, on April 13, was royally entertained by the Princess Agnereva Slaviansky and her Royal Russian Choir, in a program which brought forth singers and dancers. In glittering, picturesque Russian costumes, the Princess and her royal choir fascinated the eye and with their singing pleased the ear, making for interesting and enjoyable entertainment. A second program is announced for April 20.

### BORIS ROSENFELD PLAYS

A piano recital at the Playhouse, on April 13, introduced the gifted young pianist, Boris Rosenfeld, in an unconventional and interesting program. In the Mozart C minor Fantasy, Schumann Sonata, opus 11, and numbers by Debussy, Rachmaninoff, Moussorgsky, De Falla, Albeniz, Dohnanyi, Liszt and Chopin, he disclosed musical intelligence, facile technique, and agreeable tone.

### ANATOL FRIKIN IN SONG RECITAL

Another Russian appearing on the same afternoon, Anatol Frikín, gave a song recital at the Civic Theater before a large audience which enthusiastically encouraged his praiseworthy efforts. A thorough musician, Frikín concerns himself foremost with the musical aspects of the numbers he presents and this meritorious quality coupled with a voice of mellow quality and the evident fact that he is an earnest student makes him an interesting singer. He sings with more earnestness than ease or freedom and thus his voice lacks power and suavity. He was heard in a group of excellent songs by Marx, Strauss, Von Fielitz and Kaun.

### AMERICAN CONSERVATORY SYMPHONY ORCHESTRA CONCERT

At the concert to be given at Kimball Hall, on May 7, the American Conservatory Symphony Orchestra will play a Massenet Polonaise, Wagner's Tannhäuser Overture, Tchaikovsky's fifth symphony and Marche Slave. The soloists will be: Florence Autenrieth, cellist, who will play a Golterman Concerto; Vivian Parker, contralto, who will sing the O Don Fatale from Verdi's Don Carlos, and Eddie Gradmann, violinist, who will offer the Paganini concerto.

### MU IOTA CHAPTER BENEFIT MUSICAL

A musicale given for the benefit of its scholarship fund by Mu Iota chapter of Mu Phi Epsilon Sorority, at the Cordon, on April 13, enlisted the services of Margaret Conrad, violinist; Lois Bichl, cellist; Ruth Tegtmeyer, and Genevieve Davison, pianists; Jewel Prosser, contralto; Lola Fletcher, soprano; Malvina Neilsson Hoffmann, violinists, and Marie Briel and Mary Esther Winslow, accompanists.

In songs by Parker, Strauss, Weingartner and Carpenter, Miss Prosser, disclosed her rich contralto voice to excellent advantage, singing admirably and reflecting the fine training she has received at the Columbia School of Music at the hands of Louise St. John Westervelt. Lola Fletcher, another Westervelt trained artist, sang a

group of songs by Cimara, Mednikoff, Buzzi-Peccia and Georges in a highly enjoyable manner which showed her a full-fledged professional soprano. Mrs. Fletcher is the newly elected president of the chapter. Clare Osborne Reed's artist-pupil, Genevieve Davison, played Schubert-Godowsky, Debussy and Rachmaninoff numbers which showed her well equipped musically and technically. The Misses Conrad, Bichl and Tegtmeyer played Schuett's Trio in a praiseworthy manner, and Mrs. Hoffmann showed violinistic ability in the Mary Howe Suite. Misses Briel and Winslow were able accompanists.

### NEWS OF DEVRIES STUDIOS

Virginia Auyer, artist-pupil of Mrs. Herman Devries, and a contralto of unusual range and of genuine talents, is the latest protégée of Gary's musical coterie. Miss Auyer will give a recital in Gary under the auspices of the Young People's League of Gary City Church on the evening of May 8. That means an attendance of something like three thousand persons, virtually the entire congregation of the church, of which Miss Auyer has been soloist for the past two years. Mrs. Herman Devries will be at the piano for Miss Auyer. Miss Auyer has been a regular artist with the National Broadcasting Company for the last two years. She will tour under the Metropolitan Concert Company direction during the summer, beginning July 6.

Sara Ann McCabe, a prominent soprano pupil of Mrs. Devries for two seasons, was soloist with the Chicago Civic Orchestra, under Eric DeLamar, in March.

One of Mrs. Devries' very promising pupils, Byrdetta Evans, recently a beautiful unit in the Ziegfeld Follies and with Dennis King in The Three Musketeers, has temporarily left the stage to continue her studies, and, parenthetically, to marry a local attorney, Roy J. Cook, president of the Kehoe Railway Supply Company and member of the Chicago Athletic and South Shore Country Clubs. Miss Evans is coaching for an eventual appearance in a more ambitious artistic activity, namely the operatic stage; she plans to go abroad in a year or two to make a debut in Paris under Mrs. Devries' sponsorship.

Maude Runyon, contralto artist-pupil of Mrs. Devries was soloist at the March program of the Chicago Ideal Club at the Blackstone Hotel, with Mrs. Devries at the piano.

Helen Du Fresne, soprano, whose recital at Curtiss Hall April 10 was so successful with press and public, is a pupil of Mrs. Devries.

### CHICAGO MUSICAL COLLEGE ACTIVITIES

Mary Louise Gilkey, piano student in the college, will be soloist with the Scottish Rite Choir for the monthly musicale at the Medina Athletic Club on April 27.

Bernice Caine, artist pupil of Mme. Cole Audet, has been engaged as pianist for a woman's orchestra which will play on the S. S. Germania this coming summer. They will leave July 3 and remain in Paris for four weeks.

Imogene Carpenter, pupil of Lillian Boguslawski, played and sang a group of songs at a musicale given at the Edgewater Beach Hotel on April 7.

Guila Bustabo, artist pupil of Leon Sametini, is filling two engagements in New York City this week.

Dorothy Story, artist pupil of Mabel Lewis Howatt, of the Chautauqua and Expression Department, gave the Mother's Day program for Sigma Beta Theta, on April 12.

Wilma Scheer, violinist, and Opal Davis, soprano, gave musical numbers at a banquet of the Carpet and Upholsterer's Club of

Chicago at the Republic Building on April 15.

Florence Pass, artist pupil of Mme. Cole Audet, will appear on a program being arranged by Mrs. Lillian Goodman for presentation at the Chicago Theatre the latter part of April.

Lucille Brown, a former pupil of Walton Pyre, has been selected to play the lead opposite George O'Brien in The Last of the Duanes, a Fox production. Mr. Pyre's morning dramatic class is rehearsing School for Scandal, which will be presented the middle of June. It is the intention of Mr. Pyre to produce this classic in modern dress.

Leonard Gay, pupil of Edward Collins, was accompanist for Hazel Eden when she sang at the Majestic Sales School Lake Shore Athletic Club on March 26, and also at the Eleanor Club on April 6. Harriet Farris, artist pupil of Edward Collins, played a piano recital in Elkhart, Ind., on April 1.

Moissaye Boguslawski, member of the piano faculty, appeared in concert at Portsmouth, O., on April 10.

Edward Collins, member of the piano faculty, played two groups of solos at a musicale given at the Edgewater Beach Hotel, April 7.

### RUDOLPH REUTER PUPIL GIVES RECITAL

A young and gifted pianist from the Rudolph Reuter studio, Ruth Walmsley, was heard in joint recital with Helen F. Wilson, in the Young American Artists Series, at Curtiss Hall, on April 17. In numbers by Schumann, Schubert, Castelnuovo-Tedesco, Griffes, Tcherenine, Chopin, Debussy and MacDowell. Miss Walmsley proved a worthy exponent of the Reuter piano method.

### RACHMANINOFF SYMPHONY DOMINATES ORCHESTRA CONCERT

Rachmaninoff's Second Symphony proved the highlight of the Chicago Symphony's Holy Week program on April 18 and 19. Because of its overwhelming beauty and eloquence and of the magnificent performance given it by Stock and his men, the symphony overshadowed Rimsky-Korsakoff's Russian Easter Overture and excerpts from Wagner's Parsifal. Probably inspired by the great Russian's colorful, vital, moving music, Conductor Stock and the orchestra surpassed any of their previous performances of the work and brought the listeners to their feet.

### AMERICAN CONSERVATORY NOTES

The 1930 summer session of the American Conservatory will commence on June 26 and extend to August 6. Judging from the advanced registration, the attendance should prove the largest in the history of the Conservatory. In addition to private work under artist teachers, unusually strong courses are offered in all departments of normal training under such well known authorities as John J. Hattstaedt, Karleton Hackett, Louise Robyn, Gail Martin Haake, Herbert Butler, Frank Van Dusen and others.

The Conservatory Symphony Orchestra, Herbert Butler director, will give a concert in Kimball Hall on May 17. Florence Autenrieth, cellist; Vivian Parker, contralto and Eddie Gradmann, violinist, artist pupils of the Conservatory will appear.

Kennard Barradell of the voice faculty directed a performance of The Mikado given by the Michigan City, Ind. High School on April 25.

Gamma chapter of Sigma Alpha Iota gave a formal musicale at the Gordon Club on April 15, the program consisting entirely of original compositions by members of the sorority.

Beta Chapter of Sigma Alpha Phi presented the Temple Players of Glencoe, Ill., in a three-act comedy, The Dover Road, on

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April 20, in the Emil G. Hirsch center, for the benefit of their scholarship fund. Martha Blacker, advanced student of the voice department, who was the winner of the 1930 Sigma Alpha Phi voice scholarship, assisted on the program.

A program of chamber music by members of Adolf Weidig's class, at Kimball Hall on April 12, was presented by Lela Hammer, Margarethe Morris, Frances Griffith, Eloise Gess, Catherine Boettcher, Charlotte Beyer, Howard Hanks, Luella Wilson, Harriet Parker and Muriel Parker, pianists; Helene Jorsch, Ethel Schwartzle, Katherine Hamilton, and Richard Hire, violinists, and Beulah Rosine, cellist.

#### COLUMBIA SCHOOL NOTES

On April 19, in the School Recital Hall, a junior program was given by the pupils of Kathleen Air, Katherine Hadglin, Florence Breyfogle and Edna Nelson.

One of the concerts in the Young American Artists Series, under the management and direction of Jessie B. Hall, was given on April 24 by Alice Holcomb, a young violinist who is having her training under Ludwig Becker.

Helen B. Lawrence gave a students' recital in the School Recital Hall April 25, presenting a number of her students of various grades.

Margaret McArthur of the piano department presented her young fourteen year old pupil, Ruth Ostermann, in a recital April 25 in All Saints' Unitarian Church in Evanston. She had the assistance of Grace Parmelee as guest artist, Miss McArthur playing the accompaniments.

The two additional singers chosen to appear as soloists in the commencement concert in Orchestra Hall are Marion O'Connor, contralto, and pupil of Louise St. John Westervelt, and Arnold Hydahl, tenor, from the Dudley Buck studio.

The preparatory and academic depart-

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## Philadelphia Hears First American Performance of Roussel's Psalm No. 80

PHILADELPHIA, Pa.—The Philadelphia Orchestra concerts of Saturday, April 19, and Monday, the 21st (the usual Friday afternoon concert being changed to Monday out of respect to Good Friday observances), Leopold Stokowski conducting, featured the first American presentation of Psalm No. 80 by Roussel, written for tenor solo, chorus and orchestra. Dan Gridley sang the tenor part excellently despite its many difficulties. The choral parts were splendidly sung by The Mendelssohn Club. These also were difficult, in the absence of any tonal connection with the orchestra. The final chorale was, perhaps, the most beautiful of all. The composition is cleverly written, the music faithfully portraying the import of the text.

The first part of the program held three Bach numbers, all completely satisfying. Dr.

ments will give a program in School Recital Hall April 27. Pupils from the main school and various branches will participate, including those in the piano, violin and ensemble departments.

#### MENDELSSOHN CLUB CONCERT

The Mendelssohn Club gave one of its regular concerts at Orchestra Hall, with the assistance of Irene Pavloska as soloist, on April 17.

JEANNETTE COX.

### Bush Conservatory Secures Theodore Harrison

Outstanding among the announcements of Chicago music schools this season is the engagement by Bush Conservatory of Theodore Harrison, the great American baritone and teacher of singing, beginning with the summer school term and continuing throughout the academic year.

Mr. Harrison is equally skilled in the training of voices as he is famed for his con-



THEODORE HARRISON

cert and oratorio appearances. His recent engagement as Elijah with the Chicago Apollo Club, under Edgar Nelson's baton, won high praise from the critics of the metropolitan press and added to his reputation as one of the great American interpreters of this famous role.

Edward Moore of the Chicago Tribune said of this appearance: "Harrison, a wise and experienced baritone, was an Elijah of high quality." Karleton Hackett of the Chicago Evening Post commented, "he has the true oratorio spirit and the voice to make it of effect," while Maurice Rosenfeld of the Daily News confirms this opinion by saying "Theodore Harrison as Elijah carried his part of the oratorio through with artistic authority and with admirable vocal equipment."

Bush Conservatory is to be congratulated in securing this artist for its vocal faculty, for Harrison's success in handling voices and developing the artistic side of his pupils has made him an outstanding pedagogue. Many of his pupils are active in professional work, in opera, in concert and light opera.

Theodore Harrison, after preliminary training in Philadelphia, spent seven years in Europe prior to coming to this country on a concert tour. His studies were with Fidele Koenig, in Paris, with Shakespeare and Browning in London and Lombardi and Carobbi in Italy. For three years he was one of the popular baritones in Italian opera, appearing in Rome, Bologna and other principal cities.

Thereafter came many engagements and tours on the continent and England, and appearances with many orchestras and conductors. Amsterdam, Berlin, Bonn, Vienna, Hanover, Munich and many other centers

Stokowski's orchestration of the chorale-prelude, *Wacht auf, ruft uns die Stimme*, which came first, was a gem in the clarity with which the voices were brought out.

Following this came the Concerto for Two Violins, beautifully played on Saturday, by Grisha Monasevitch and Alexander Zenker, and on Monday by Jasha Simkin and Herman Weinberg (all Philadelphia Orchestra men). Audience and conductor vigorously applauded the performers.

The mighty *Passacaglia* in C minor (also orchestrated by Dr. Stokowski) was soul-stirring, and drew prolonged applause, which recalled Dr. Stokowski many times.

As a closing number, the Good Friday Music from *Parsifal* was given a superb interpretation by Dr. Stokowski and an equally fine performance by the orchestra. M. M. C.

heard him with definite pleasure, as recorded in the singularly sincere and cordial comment of the critics.

After seven years of concertizing in Europe, Harrison returned to this country and has continued his successful career. He has been on tour with Mme. Rappold of the Metropolitan Opera and Mme. Metzger of the Hamburg Opera and also made a spring tour with the Minneapolis Symphony. He has sung with all the great American orchestras, among them the Philadelphia, New York, Chicago, Minneapolis and Metropolitan Symphonies and has filled innumerable oratorio and concert engagements in all parts of the country.

He is also one of the most popular May Festival artists and has to his credit a long list of appearances in this distinctively American institution.

Theodore Harrison's return to musical activity in Chicago as a teacher will attract many fine artists to his class, some of whom have already indicated a desire to continue their work with him. His connection with Bush Conservatory begins on June 25 in time for the opening of the summer school. Early reservation for time on his summer schedule and also for the fall, is urgently recommended by the Conservatory management, for Harrison's schedule is always full. A. K. C.

### Albert Coates Invited to Become Director of Moscow Opera

LONDON.—Albert Coates has received an invitation to become director of the Moscow Opera at a salary of \$50,000 a year. He

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will conduct a three months' season there in the autumn and decide at that time whether or not to accept the flattering offer. M. S.

### Baird Entertains for Koussevitzky and Schnabel

On Saturday, April 12, Martha Baird, American pianist, gave a reception at Walter Leary's studio in New York in honor of Dr. and Mrs. Serge Koussevitzky and Arthur Schnabel, following the New York concert of the Boston Symphony Orchestra, the last in the series of Brahms concerts, for which Mr. Schnabel especially came from Berlin to appear as soloist. Over fifty guests were present, among whom were Mrs. Edward Thaw, Dr. and Mrs. John H. Finley, Edward Johnson, Mr. and Mrs. Josef Lhevinne, Dr. Alexander Russell, R. A. Shaw, Germaine Schnitzer, Mr. and Mrs. Taylor More, Mr. and Mrs. Samuel Strauss, Mr. and Mrs. G. H. Handel, Mildred Dilling, Povla Frijs, Radiana Pazmor and Olin Downes.

### Beddoe Soloist at Bach Festival

Among the soloists engaged for the Bach Festival in Bethlehem, Pa., on May 16 and 17, will be Mabel Beddoe, who will sing contralto roles on Friday and contralto and second soprano solo parts of the Mass on Saturday. Miss Beddoe is an artist pupil of Kurt Grudzinski.

### Ralph Wolfe in Norfolk, Va.

Ralph Wolfe, the pianist, will appear before the Federation of Music Clubs in Norfolk, Va., on May 6.

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# MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature Conducted by Albert Edmund Brown, Dean, Ithaca Institution of Public School Music

This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be sent for publication to Dean Brown at Dewitt Park, Ithaca, New York

## Classification for Board Contests

By Harry E. Whittemore, Somerville, Mass.

Each year the committees concerned with the various New England state and sectional band and orchestra contests have grappled with the classification problem. Each year there has been manifest much dissatisfaction, and claims have been put forward of injustice under the rules that graded the organizations for contests merely by the number of pupils enrolled in the various schools concerned, and that gave no consideration to the much more vital factors, such as the school age of the players, their experience, or the time for rehearsing. There have been many requests for exceptions and modifications in these rules to equalize situations where the size rating alone was misleading.

For several years there has been lengthy discussion at our meetings, but never any active attempt to remedy these faults. It was found that some of the junior high schools have far better backing, far greater experience among their players, and far greater opportunities for success than some of the senior high schools. It was found, also, that some of our organizations were composed of pupils from more than one school in the same or nearby towns, and, even further, that some were composed of pupils from as many as seven different school grades.

Last year a definite plan was suggested by a Massachusetts committee, presented to the New England meeting for consideration, and, after a lengthy discussion, adopted by the Association at its annual meeting on October 26, 1929. The details of the plan and its publication were left in the hands of its new Contest Committee. The plan has been much discussed at subsequent committee meetings, and the final details settled. It is agreed by all interested directors that the only possible and just method of classifying is to evaluate in common terms the varying school age of the players, the years of their experience, the time for rehearsing, and, also, to a very limited extent, the value of the credit system. Just what the proper proportions of these various factors should be is a debatable subject, but matters were finally arranged for this year, at least, in the following manner: The figure representing the school age of the players to count thirty points; the figure representing the years of

experience playing in a school organization (not years of lessons) as thirty points; the number of minutes' practice per week in the regular program as thirty-five points; and the figure for credit for the works as five points. Our applications this year are to be made out in such a way that these factors can be easily determined, and the equitable rating for each individual group established.

The committee has experimented with trial figures throughout New England, and apparently there will be practically no changes under these new rules for the leading organizations, the only changes being among those who have clamored loudest for the change. It is also certain that any organization which can classify under our "A" rating will undoubtedly classify as "A" under the national rules.

It should be noted that while junior high organizations will be rated largely in the same class, it is possible for a junior group to qualify for a higher grade, and vice versa. Thus, in some instances, a high school organization of low rating will find itself classed with the better junior high organizations. The whole system of rating embodies the competitive idea, involving the schools themselves, in that the rating of the bands and orchestras, to a large degree, is a measure of the attention and support given the instrumental department by the school authorities; size of town or school does not enter into the computation. Nevertheless these items have a greater significance, even, than under the former plan of classifying by enrollment alone. A school of 600 to 1500 students should have a Class A band or orchestra, or both. If such is not the case, it is probably because the school authorities have a Class B or Class C idea of what is necessary to provide proper and adequate instrumental instruction in a school of Class A requirements.

By the same token, a small high school may develop a Class A band or orchestra, and even win a Class A prize. More power to such a school, and more credit to the school, as well as to the band. This is just exactly what the new classification plan will do, and the responsibility will fall where it should, and not on the director's shoulders alone.

## Progressive Education and Piano Classes

Excerpts From an Address Made by Addye Yeagain Hall at the Progressive Educators' Conference, Washington, D. C.

Principles of Progressive Education have been vital forces in the bringing about of successful piano class teaching, the term "successful" signifying musical results.

These principles upheld the work of those first experimenting with children's piano classes in England in 1886. True, conservative procedure entered into the work and at times seemed uppermost, but musical results were evident in greater degree as the work proceeded.

Thirty years ago the work was introduced into America by private teachers. This was a dual procedure of theoretical conservatism and progressive experiment. Private teachers not being courageous enough to emphasize progressive processes, and fearing criticism of the conservatives, gave out "methods" that were approved by technical and theoretical musicians but not by educators.

Twenty years ago the work was started in the public schools of America as an experiment. Again the effort was made and accepted by the schools in 1916. The value of self expression being recognized, the piano class offered the economic solution of giving every child the opportunity to find expression at the piano. Today there are 200,000 children in the activity within the public schools.

These classes are for the most part "after school" activities and in the hands of well trained private teachers. It is significant to note the return answers of several hundred teachers regarding the handling of mixed grades in piano classes. Half of the answers say there is no difficulty. The other half admit great difficulty. The question was the same. Our conclusion regarding the matter is proof positive that half of the teachers

who responded are conservatives while the others are progressives. The piano class can reach a musical goal through a musical development only through progressive growth.

In making a study of the tremendous interest shown in this activity throughout the country and the comparative data regarding the actual establishment of these classes, it looks as though the field was in the beginning of its development. The fifteen years of public school experiment along this line has shown the combined plans of conservative and progressive education as applied to the work, with the progressive thought in the lead.

Failures have usually occurred where teachers tried to use a "Ready Made Method." Those who have succeeded in producing the best results (musically) have made an adjustment between themselves and methods, which resulted in a progressive method comprising the science of music, its logic, its psychological application and practical administration.

We speak of the "problem child" and the "problem parent," but the real problem is the teacher. Too many teachers of piano accept as final the method that fits another's problem. Too many are enslaved by notation and forget that it has been gradually developing since the Neumes—and is still moving. That it even revolves back to its beginnings in the hands of children, who find a more workable code in notation that was used in the 16th century, than in the arbitrary features of the music page of today. The inability of teachers to guide children in the use of our present notation arrests musical progress. A child must be able to use notation. Its function is to record reproductions of ideas, to preserve for reproduction the ideas that were first, music.

In piano classes, progressive principles will bring musical expression, well rounded, from intelligent performance to intelligent reading and writing of music. Statistics prove that thousands of children are now specializing in piano playing, with private teachers, who first found the desire in the piano class.

Progressive teachers have before them un-

limited opportunity and fertile fields for the use of the highest educational principles in piano classes.

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## Music at Fresno (Cal.) State Teachers' College

With the giving of an A. B. degree in music education, the Fresno State Teachers' College in the past few years has done considerable to draw attention to Fresno as a center for public school music study.

During the past few years several students have gone to Fresno from eastern towns and colleges to continue their studies here in music. At present over 300 students are attending music classes at the college, the majority of these students doing so because they desire to have a background for true music appreciation. There are many of the students, however, who are majoring in public school music and intend to make this type of study their life work.

Headed by Arthur G. Wahlberg, identified with Fresno's music life for the past twenty years, the public school music department has grown. In addition to Mr. Wahlberg, the public school music department of the college has the services of Helen Roberts, who acts as supervisor of the college training school.

A degree is given in public school music which will enable anyone graduating from this department to teach any form of music in the schools. All students who enter the department from high schools and do not show adequate preparation in ear training, sight singing, voice, piano, or major orchestral instrument, are required to make up these deficiencies without college credit, thus raising the entrance standard of the school.

The piano department of the college, headed by Elizabeth Peterson-Carnine, has steadily grown and is now recognized throughout the state as a shining example of what can be accomplished in class work for two pianos. Mrs. Carnine, who has been at the college since 1919, went there from the East where she was well known both as a pianist and voice specialist. A pupil of Edgar Stillman Kelley, she attended several colleges and conservatories in the East, graduating from the American Conservatory in Chicago. She recently served two summers on the faculty of the San Jose State Teachers' College, and has also been connected with the college at Pomona.

The recitals which have been given by the piano department have brought much commendation to the state college, and both Redfern Mason, well known music critic of the West, and California state officials in education have recognized the merits of the piano work. One of the highlights of Music Week last year was the annual spring recital of two-piano work for both four and eight hands, given by the students in conjunction with the college band and wood-wind ensemble.

The instrumental department, headed by Howard S. Monger, has shown rapid strides of improvement in recent years, and at present is offering a special A.B. degree to students who desire a major in orchestral instruments. The college symphony orchestra of thirty-five pieces, the concert band under the direction of Arthur Forsblad, and string quartet work carried on by Samuel Hungerford, have all earned a regular place in the routine of the department.

Mr. Monger, who came to Fresno three years ago, is a graduate of Earlham College, and, in addition, has taken post-graduate study in music education at Columbia University and the University of Southern California. Mr. Forsblad, as director of the college band, previous to receiving his degree from the local college was well known throughout the San Joaquin valley as a bandmaster. Mr. Hungerford, director of the chamber music groups, is well known to all local music lovers from his many solo appearances there as a concert violinist.

The growing needs of the music department have resulted in a demand for a music building, which in all probability will be built some time in the near future.

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## National Mothersingers Chorus

One of the music objectives of the National Congress of Parents and Teachers is the organization, in all cities and small districts, of members of the Parent-Teacher Associations, for the purpose of studying worthwhile choruses. These choruses are known as Mothersingers.

A National Chorus, composed of Mother-

singers from clubs all over the country, is planned as one of the outstanding attractions of the national convention which will be held in Denver, May 14. Each state has a music chairman who is keeping in contact with the Mothersingers clubs in her state, and with Helen McBride, national chairman of music.

Miss McBride has organized this chorus, and will be assisted in the directing in Denver by John Kendel of the Denver Public Schools, and Will Reeves of Cincinnati, Ohio. Delegates are asked to memorize the music before reaching Denver, and rehearsals will be held daily. The concert will be given on Friday evening of the convention.

The following choruses have been selected to be learned by all the Mothersinger clubs, the clubs joining together in a National Chorus at the next convention in Denver: Psalm 150, Sing Praise to God, the Lord (Frank)—No. 851, E. C. Schirmer Music Co., Boston, Mass.; The Thrustle (Berwald)—No. 822, Arthur P. Schmidt Co., New York; Where Go the Boats (Lefebvre)—No. 232, Modern Series, H. W. Gray, New York; Drowsily Come the Sheep (Proctor)—No. 3015, Harold Flammer, New York; My Lover is a Fisherman (Strickland)—No. 14142, Oliver Ditson, Boston, Mass.; 'Vira (Riker)—No. 118, Boston Music Co., Boston, Mass.; River, River (Chilean Folk Song)—No. 4270, J. Fischer and Co., New York.

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## News From the Field

### CALIFORNIA

**Monrovia.**—Under the direction of Le Roy Fager, the High School glee clubs presented their second concert of the season at the school auditorium recently. This was the final formal concert of the clubs this year, due to a heavy schedule of engagements at clubs and conventions.

A special honor that has come to the vocal department is an invitation from the city of Pasadena to give a concert in Pasadena Memorial Park, Sunday afternoon, May 4. The clubs gave a similar concert there last year.

### COLORADO

**Pueblo.**—The Huerfano County High School orchestra gave the first program in the history of the school before a full house in the school auditorium. A chorus of forty voices from the girls' glee club of the high school, and Lester Stoker, sophomore soloist, were features of the program. A dance number was given by five sophomore girls. Mary Frances Gooding directed the program.

### FLORIDA

**Jacksonville.**—Elizabeth Vandenberg, seventeen, daughter of Senator and Mrs. Arthur Vandenberg of Michigan, was a piano soloist with the National High School Orchestra.

### INDIANA

**Indianapolis.**—At the John Herron Art Institute, under the direction of Dr. Ernest G. Hesser, director of music in the public schools of Indianapolis, an historical recital of church music was recently given, with Mrs. Delmar McWorkman, organist.

### NEW HAMPSHIRE

**Concord.**—Concord Senior High school will be host to 500 students representing New Hampshire cities in orchestras, bands and glee clubs, here at the music festival the first week in May.

Edward W. Crawford, director of music in the local public schools, announces that the contests will take place during the day and that in the evening a symphony orchestra of 200 pieces, composed of the best student musicians in the state, will present a concert.

Recent reports state that twelve bands, twelve orchestras, and fifteen glee clubs, both mixed and segregated, will compete in the contest. Concord is entered in class B in the band section and class A in the other two events.

### NEW YORK

**Rochester.**—The Eastman School of Music of the University of Rochester announces the summer session, opening June 23 and extending to July 26. It will be coincident with that of the University's College of Arts and Science, which will make it possible for students to take advantage of the opportunity to combine music study with academic work. Raymond Wilson, assistant director of the Eastman School,



## Noted Educators

ESTELLE CARPENTER

is the director of music in the San Francisco public schools; chairman of the Public School Committee, California, Federation of Music Clubs, member of Concert Committee for Music Supervisors' National Conference. Miss Carpenter's musical training began in childhood when she attended the symphony concerts of Walter Damrosch in New York and studied instrumental and vocal music. At the conclusion of her high school, kindergarten training, normal school and university work, she studied music in San Francisco, Chicago, New York, and Boston with Theodore Thomas, the great orchestra leader; D. Protheroe; William C. Stadfeld, conductor of the Loring Club; William Piutti, pupil of Liszt; Dr. H. J. Stewart, composer, conductor, organist; Frederick Ripley, Osburne McCopathy, Frederick Chapman, Edward Birge and others.



Miss Carpenter is a graduate of William L. Tomlins, choral conductor of the celebrated Apollo Club in Chicago, conductor at the World's Columbian Exposition. Miss Carpenter is noted for her skill in organizing and administering the public school music work of San Francisco and for her inspirational and musically influence upon the teachers and her pupils, and she felt her mission was with the San Francisco public schools.

She has lectured extensively at county institutes throughout the State, is a life member of the National Education Association, was secretary of its music section and chairman of the music section of the California Teachers' Association of the California Federation of Music Clubs, a member of the board of directors and chairman of Public School Music. She is the chairman of Public School Music Week in San Francisco where she arranges one hundred concerts yearly as well as leading 9,000 pupils in a great auditorium concert with representatives from all the schools, with High School glee club, bands, orchestras and choruses, and Municipal Band. She is a member of the National Public School Committee of the National Federation of Music Clubs and all the musical organizations of San Francisco, a founder of the San Francisco Opera Association, a founder of the Young People's Symphony Orchestra concerts of San Francisco, a member of the concert committee of the Music Supervisors' Conference, meeting at The Stevens, and chairman of hospitality for California of the Music Supervisors' National Conference. (Du Bois Studio photo.)

will be director of its summer session, while registration will be in charge of A. H. Larson, secretary-registrar of the school.

Students also will be afforded an opportunity for private study with faculty members. Courses previously offered and to be continued this summer are those in public school music methods, conducted by Charles H. Miller; in public school instrumental music, by Sherman Clute and Karl Van Hoesen; public school vocal music, by

Frederick Haywood; appreciation of music, by Agnes Fryberger; piano repertory, by Max Landow; piano methods, by George MacNabb; song interpretation, by Frederick Haywood; church organ playing and concert organ repertory, by Harold Gleason, whose courses were omitted last summer because of his absence in Europe. Three new courses will be added this summer: a course in piano class methods, conducted by Hope Kammerer, of Toronto; in psychology of music, Dr. William S. Larson, and in violin methods, by Samuel Bely. Other prominent musical experts will be engaged by the Eastman School for special course work at this session, their names and work to be announced later.

## PENNSYLVANIA

**Harrisburg.**—As with art and health education, the 1921 legislature made the teaching of music mandatory in the schools of the Commonwealth, thus putting it in the class of major subjects.

The first result of this legislation was the setting up of new and adequate standards of preparation and training for teachers and supervisors to meet these standards. A second result was the preparation of a course of study for the grades and high schools of the State. Its aim is to democratize music, to make it the art of the people, utilizing its tremendous potential power as a humanizing, unifying, and uplifting influence upon the individual, the community, and the nation. The course is practical, treating music as a language.

During the decade, great strides have been made. This has been notably evidenced by the increase in the number of supervisors and teachers of music from 230 in 1920, to 1,169 at the present time; in the development of music appreciation, and in the growth of organized music courses in junior and senior high schools.

At the beginning of the decade, less than fifty per cent of the teachers had the necessary training to carry on the music work in the elementary schools. Today practically all teachers are so prepared. Band organizations have grown from a few in 1920, to a total membership of over 9,400 at the present time. Orchestras have increased from 250 at the beginning of the decade until now the membership in such organizations has passed the 16,000 mark.

State and National Music Week was initiated during the past decade and has made an invaluable contribution in the development of a State-wide program in this Commonwealth, particularly in the opportunity it gave Pennsylvania to express its rich musical heritage and to demonstrate to the public the value of music as a cultural influence.

Perhaps the greatest achievement in the teaching of public school music during the past decade is the present attitude of all concerned toward it. There seems to be a recognition that, with the growing complexity of civilization, music offers possibilities as yet only partially realized for developing an appreciation of the finer things of life.

## WASHINGTON

**Yakima.**—The annual concert given by the Yakima public schools was presented by the Carlton Symphony Band of fifty pieces. The Carlton college boys come from Northfield, Minn., and were assisted by a harpist and Doris Helenius, who recently won in the statewide radio contest in Minnesota. They made two appearances on February 6.

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MR. AND MRS. HENRY HOLDEN HUSS

Mr. and Mrs. Henry Holden Huss gave the second concert in aid of their scholarship fund in the small ball room of the Colony Club on April 9, assisted by Violet Steimann, soprano; Eleanor Miles and William S. Craig, pianists. The accompaniments for Miss Steimann were played by Jeanette Weidman.

Mrs. Huss, who was accompanied by Mr. Huss, sang three folk songs, German, Swedish and French, and two songs by Mr. Huss. Mr. Huss played selections from Chopin and Schumann and one of his own compositions entitled *To the Night*. After singing the songs by Mr. Huss, Mrs. Huss gave as an encore a deeply stirring and eloquent interpretation of *Träumerei*.

The deeply poetic interpretation by Mr. Huss of Schumann's *F sharp major Romanza* and his own *To the Night* contrasted vividly with the stirring Schumann *Novellette* and the Chopin preludes, of which he has made a special paraphrase which was much appreciated by the audience.

Violet Steimann sang Mozart's *The Violet* and Schumann's *Lotus Flower* with lovely tone quality and delicate nuance. Eleanor Miles and William Craig played with musicianship and real feeling. Miss Miles' interpretation of Chopin's third ballade was sympathetic in a high degree, and young Craig's brilliant performance of Dohnanyi's *C major rhapsody* was enthusiastically received by the audience.

**End of Season Recitals at Mannes School**

Following upon the spring recess at the David Mannes Music School, James Sorber, tenor, artist-pupil of Frank Bibb, gave a song recital and opened a series of individual and ensemble programs which will be carried through to the close of the year. Mr. Sorber had Mr. Bibb at the piano for a program which included an aria from Peri's *Orfeo*, old French and English songs, and others by Lawes and Dibdin, for its first group; songs from Schumann's *Dichterliebe*, and others by Schubert and Strauss in the second group; four French songs by Hahn, Debussy and Fauré, and a final English group which included Loder's *I Heard a Brooklet Gushing*, Ireland's *I Have Twelve Oxen*, Zeckwer's *Reflections*, and *The Golden Stag* by Horsman. Mr. Sorber was cordially received by an audience of invited musicians and students of the school, and added encores to the original list.

The annual concert of the string orchestra under Paul Stassevitch is announced for Wednesday evening, April 30. The orchestra will have Clara Reisky, violinist, as soloist, and be assisted by the school chorus. The program includes a Handel *Concerto Grosso*, the Bach *A minor violin concerto*, an *Intermezzo* by Schrecker, a capella pieces for the chorus, and works of Bach and Pergolesi for chorus, orchestra and organ.

On May 3 the school's annual faculty show takes place. A second solo song recital will be held on May 5, when Edward O'Brien, tenor, another Bibb artist-pupil, will be heard. The younger students of the school will give a concert for parents and friends on the afternoon of May 7. This is one of the most interesting events of the Mannes School year, and at this concert children of from four or five to twelve years of age will play.

On May 14 there will be a program of opera vignettes, given in costume, from *Carmen*, *Faust*, *Norma*, *Barber of Seville*, *Lucia and Pagliacci*; and on May 16 an evening of piano concertos. These special concerts are in addition to the regular series of spring student concerts covering all grades of instrumental work from elementary to advanced.

**Parker Pupils Please in Recital**

An interesting, carefully selected program of songs, given by four of the advanced pupils of Mabel M. Parker, was presented in the Presser Auditorium, Philadelphia, on April 4. The singing of these artists was in accord with that excellent artistic quality that has come to be associated with exponents from the Parker studios, giving evidence of a substantial, well grounded and developed training.

A trio, known as the Tune-In Trio, and composed of Margaret Riehm, first soprano; Ruth Fowler, second soprano, and Agnes Tolan, contralto, sang Lily Strickland's *Southern Moon*, also Lemare's *A Dream*

Boat Passes By, the first number being especially commendable, showing these young artists to be a well-balanced trio.

Miss Fowler also was heard in several solo numbers, including the Pace, Pace, Mio Dio aria from *La Forza del Destino*, songs in German and a miscellaneous group by Verucini, Somerset and Frank Bridge. This singer has been heard in previous studio recitals and on this occasion showed remarkable improvement, her singing calling forth demands for encores from the audience. Another very talented pupil who was heard at this concert was Mary Boatrite. In her numbers in Russian and English as well as in the *Shadow Song* from *Dinorah*, she at once charmed her listeners with the beauty of her voice, and she too was recalled after each group.

**Rubinstein Club Concert**

The Hotel Plaza ballroom was filled for the second private concert, forty-third season, of the Rubinstein Club, Dr. William Rogers Chapman, musical director, Edward Ransome, tenor (Metropolitan Opera), and Benno Rabinof, violinist, were soloists, the former receiving thunderous applause after his aria, *Ridi Pagliaccio*, as well as his Luisa Miller aria, when he added *Smilin' Through*. His voice, musical fervor and appearance combined to bring him this success. Violinist Rabinof played effective pieces, especially Wieniawski's polonaise, followed by The Bee. The chorus of women's voices appropriately began the concert with three songs by Rubinstein, followed by Sylvia (Speaks), The Old Refrain (Kreisler), Serenade (Strauss), The Lost Chord (Sullivan), Grieg's *To the Spring*, pleasing particularly with Spring Joy, words and music by Director Chapman, which had to be repeated. Announcements by President Chapman were as usual very entertaining, calling attention to the next event, the annual White Breakfast of May 10, and the dates for next year's affairs.

**Adam Kuryllo Plays in Chicago**

The Polish Symphony Orchestra gave a concert under the patronage of the consul of Poland at the Goodman Theater, Chicago, under the direction of Casimir Jasinski on March 30. The soloists were Adam Kuryllo, Anna Uszler and Genia Zielinska. Mr. Kuryllo played Wieniawski's second concerto for violin and orchestra and received the enthusiastic commendation of both the public and the Chicago press. The Chicago Herald and Examiner says that he played with a tone of commendable sweetness. The Daily News states: "In this young musician we found a gifted player." The Daily Tribune finds that Kuryllo played with excellent taste and fluency. The Evening Post remarks on his mellow, pleasing tone and says that he gave the *Romanza* with imagination and played well.

Mr. Kuryllo lives in New York and visits Poland for extended concert tours during the holiday season.

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Rian James, the "columnist" on the Brooklyn Daily Eagle, known familiarly as Brooklyn's ambassador to Broadway, writes under the heading of "Grand Item" the following about the noted New York vocal diagnostician. Here we have it:

## GRAND ITEM

"John Hutchins is the man behind a half a hundred voices. He is young, tall and looks like anything but a voice teacher, which he is. Violet Carlson, Jack Whiting, Gladys Baxter, George K. Arthur, Allan Prior and dozens more of the biggest warbling names on Broadway learn about voice culture from him. To John Hutchins music is not alone a vocation, but an avocation; he boasts one of the finest, most complete musical libraries in the country, has spent hours in libraries throughout the world, reading up on his subject.

\* \* \*

"At a party at John Hutchins' 67th St. studio last Sunday we got to talking with him about music in general, and his interest in music in particular. He asked us if we knew where the musical scale, the 'do, re, mi, fa' that every school child knows, originated. We broke right down and confessed that we hadn't the slightest idea. He told us. We thought it would be a swell item for the column, and lamented the fact that we'd never be able to get the details straight. And so, regular that John Hutchins is, he wrote the following for us.

\* \* \*

"The 'Do, Re, Mi, Fa' of the musical scale was discovered by one Guido Aretinus, a Benedictine Monk, during the Tenth Century. Not only is Guido Aretinus credited with the original application of these syllables to singing, but he also devised a staff of lines upon which he placed the various notes. Previous to this time musical notes were indicated, but no staff of lines, such as we use today, was in existence. One day at Vespers, Guido was listening to a hymn his brother monk were chanting in the church. He was suddenly struck with the idea that, for easy pronunciation, certain syllables occurred in such regular succession as to be readily applied in the formation of a musical scale.

"The following is the hymn which, except for the fact that 'Ut' has been changed to 'Do,' is the basis of the present-day musical scale:

UT queant laxis, REsonare fibris  
Mira gestorum, FAmuli tuorum  
SOLve polluti, LABii reatum.

"And it is John Hutchins' idea that managers and producers of today, who must constantly face the demands of singers for more money for appearing each year, agree that it seems perfectly logical that the 'Ut' in the original scale has been changed—thus making the first note of the singer's musical scale 'dough!' Anyway, it's a swell story, and we thought you'd like to know."

**Noted Guests at Five Arts  
Musicales**

Among the guests of honor at the April musicale of the Five Arts Club, of which Mrs. Stefanie Gloeckner is founder-president, were Alice Brady, William Hodge, Martin Mooney, Hazel Drucker, Hallett Gilberte, Mr. and Mrs. Ottokar Bartik, Etta Hamilton Morris, Armina Marshall and Warren Williams (co-stars of *Those We Love*), Dorothy Dawn, Mrs. Jack Loeb, Mrs. Thomas Slack, Mrs. Edgar Cecil Melledge, Mrs. Frank J. Shuler, Baroness Alma von Dahrlup and Mrs. H. S. Robinson. Many of the honored guests gave a brief talk to the capacity audience and all of them praised the excellent ideals and work of the club in all of the five arts.

The musical program was exceptionally fine, presenting, first, Jack Ebel, young violinist, who has been heard in recital in Town Hall. Mr. Ebel, who was accompanied at the piano by Elmo Russ, composer-artist, displayed an unusual talent. Among his numbers was a composition by Mr. Russ entitled *Dreams*. Mr. Russ wrote a special arrangement of *Dreams* just for Mr. Ebel. Heard next on the program were Irene Elliot, dramatic soprano, and Marten Von Geldern, baritone, in the duet from *Hamlet*. Both artists displayed voices of unusual range and power coupled with good diction. The duet proved to be a very artistic offering. Later in the program both artists were heard in solo numbers and again delighted the critical audience. L. S. Fabri was at the piano for both Miss Elliot and Mr. Von Geldern. Two interpretative dances, were beautifully done by Beatrice Seckler, protégée of Michio Ito.

**Samaroff and Bauer to Join Forces**

Olga Samaroff will make some of her rare concert appearances during next season, when she plays the Mozart concerto for two pianos and orchestra at concerts of the Philadelphia and the Detroit Symphony Orchestra with Harold Bauer.

Mme. Samaroff recently refused an offer from a leading manager for a tour lasting throughout the season, as her time is filled with her teaching and lecturing activities.

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## Levitcki Acclaimed in Birmingham

Mr. and Mrs. Edwin Hughes Give Delightful Recital

BIRMINGHAM, ALA.—Mischa Levitzki appeared in concert here as the last of the Artist Series presented by the Birmingham Music Study Club for this season. He was greeted by a large audience, many coming from various parts of the state to hear him. The Alabama College at Montevallo sent a delegation, headed by M. Ziolkowsky and Bessie Blair Chamberlin, of the piano department.

Mr. Levitzki held his audience under a spell of enchantment from first to last of his marvelously rendered program. Such playing is so rare, and his interpretations elicited all that is glorious in the instrument and all that is beautiful in the work of the composer. He was recalled again and again, generously responding with many encores. At the close the audience refused to leave until he had played several favorites.

The Birmingham Music Teachers' Association presented Lois Green, pianist, Eugenia Tate, violinist, Helen Cullens, violinist, and Ruth Garrett, accompanist, in a Sunday afternoon musicale at the Thomas Jefferson Hotel, before a large and appreciative audience. Alice Graham, of the Artist Committee, served as hostess, assisted by Kate Smith, Miss Shumate, Miss Julian, and Mrs. Allgood.

Edwin and Jewell Bethany Hughes, of New York, were presented in a two-piano concert here in Phillips High School Auditorium, under the auspices of Salter Chapter, O. E. S. These excellent artists delighted a large audience with their splendid performance, and won many hearty recalls. Besides their two-piano numbers, Mr. Hughes played a group of solos, including Chopin's Revolutionary Etude, Tides of Mananaun (Cowell) and the Wiener Blut Waltz (Strauss-Hughes).

Pinafore, Gilbert and Sullivan's famous light opera, was presented here by students

of Birmingham-Southern College, Clare John Thomas directing.

Beatrice Tate Wright, Birmingham organist, dedicated the new organ at the First Methodist Church, Bessemer, in a varied program, excellently rendered. She was assisted by Mrs. Walter Heasty, soprano.

Charles Floyd, tenor, and Leta Hendricks Johnson, violinist, members of the faculty of the Birmingham College of Music, gave a joint recital in the College auditorium. Lucy Stevens was accompanist.

The Birmingham Music Teachers' Association held its March meeting at the Tutwiler Hotel, the president, Mrs. Burr Nabors, presiding. At this meeting the Development of Opera in America was discussed, under the general subject of study for this year, which is Phases of American Music. Leslie Rose gave an excellent paper on the subject. Mrs. Roscoe Chamblee sang several selections from the opera, accompanied by Edna Gockel Gussen.

Lowela Hanlin recently presented pupils from her class in piano in a studio recital.

Mr. and Mrs. Dorsey Whittington honored Edwin and Jewell Bethany Hughes with a reception following their concert here. Mr. Whittington is a former pupil of Edwin Hughes.

## Alexander Bloch Activities

The Alliance Symphony Orchestra, Alexander Bloch, conductor, has been drawing good audiences to its series this season, largely because of the commendable work of that organization and the interest in the programs. On February 23, in the Straus Auditorium of the Educational Alliance, the program consisted of the Handel Concerto Grosso (op. 6, No. 9), with Ethel Selnick at the piano; Beethoven's overture Coriolanus (op. 62); the Bach-Siloti adagio, and the G major symphony of Haydn.

The March 30 program consisted of the Beethoven symphony No. 5; the Schubert Unfinished and von Weber's Oberon overture.

Mr. Bloch, in addition to his orchestral work, teaches in New York on Fridays and Saturdays.

## PUBLICATIONS

(J. B. Lippincott Company, Philadelphia, Pa.)

**Authentic Voice Production by W. Warren Shaw, A.M.**—In this new work Mr. Shaw has emphasized psychological principles as he did in his earlier work, *The Lost Vocal Art*, which was endorsed by many leading artists and scientists. These principles are now much more clearly defined, and there appears a more definite and specific application of principles to practical methods.

The new book contains the record of a sufficient number of demonstrated scientific facts, together with their practical application to the singer's art, to serve a very useful purpose in harmonizing conflicting viewpoints and in satisfactorily answering many mooted questions.

**Authentic Voice Production** is so named because it embodies an explanation of certain important facts of voice production which have been subjected to laboratory tests and are well authenticated and factors of great psychological importance affecting the singer's growth.

This embodiment of the physical and psychological factors, comprehensively set forth by an author and teacher whose practical work and experience is known to have been unusually successful throughout a long term of years, makes the book of peculiar interest at this time.

Mr. Shaw points out very clearly that much of the disagreement as to theory might well be avoided, and that a more harmonious atmosphere, based upon a better understanding of facts of the vocal phenomena, might easily exist, to the great benefit of all concerned.

Individual opinions and ideas which are entertained as a result of mere appearances could be readjusted in the light of knowledge, so that the everlasting floundering and thrashing about in muddy uncertainty would come to an end.

The definite knowledge of cause and effect is the thing most needed in the consciousness of vocalists.

The one salient fact not generally understood is the reality of the dual mind of man as affecting the vocal mechanism as well as the behavior of singers as singers.

Mr. Shaw maintains that the physical scientists may search from now until doomsday for the key to perfect development of voice and with the crack of doom they will still be searching and be not a whit nearer their goal.

Some of the findings of the presumable scientists and pseudo-scientists have been distinctly erroneous, misleading and actually subversive of desired ends.

But knowledge of anatomy, physiology and physics (acoustics) when properly ap-

plied is distinctly useful and necessary to the complete elucidation of facts, and knowledge of the relationship of physics and psychology is absolutely required in order to build up any reliable constructive program.

This book brings to light many things needful for the singer which are of scientific verity. One most important fact on the physical side of the question is that the true vocal muscles are not constitutionally under the will power of singer or speaker and can never be used directly, consequently the voice can never be compelled, it must always be induced. The vocal cords are immutably involuntary in their action.

**Authentic Voice Production** will be of immense value in checking the evil influences that inevitably come from doctrines based upon false premises and from the too liberal use of undisciplined imagination. It is undoubtedly true that, aided by a knowledge of natural laws, vocal progress will be naturally much more rapid and less frequently attended by costly mistakes during the training period.

This work is dedicated to Noah H. Swayne, "friend and pupil of many years." Mr. Swayne is a bass-baritone, a well known artist who won the highest encomiums of the European press during his tour as soloist with the Yale Glee Club.

**Principles Upon Which Correct Singing Should Be Based**, a tiny little treatise by Lyman Almy Perkins. It contains eight very small pages of printed matter, but into this limited space the author has crowded a lot of plain common sense, backed up by evident knowledge and experience.

The first paragraph in this book reads as follows: "During my several years of experience with voices, the question has constantly arisen—'Why cannot I do this, that, or the other thing, that the really great singers do with their voices?' and the answer must ever be, 'because you have not fully realized the importance of the great art of co-ordination between the breath activity and the fundamental motions of speech, nor have you yet succeeded in its accomplishment.' And it is my experience that the majority of singers have little knowledge of really correct breathing, as it relates to these two vital principles."

Then follow a number of paragraphs—"What Is Breath Activity?" "Foundation Principles Clearly Defined." "Co-ordination." "Pitch." "Hearing" and "What Voice Production Is."

In the matter of pitch Mr. Perkins writes: "Pitch is a mental process governed by the properly placed word activity upon the breath stream and this is the only conscious control we can have over it. When one learns to hear pitch as brought to the place of a perfectly articulated vowel, rather than reaching for it with the larynx, there will be no trouble experienced in singing words on any pitch within the normal range of the voice. This process greatly extends the voice range; then add to this correct hearing of the tone, and the result is perfect pitch."

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# PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

## EXPRESSIONS

***Bringing the Piano Up to Date with Current Movements—Tone and Its Importance in Piano Making—Some Past History—The Great Work of Wessell, Nickel & Gross, Action Makers—Educating the Public to Tone Knowledge Through Radio—The Baldwin as a Pioneer—Tone the Fundamental of the Future***

During these days of lassitude as to the piano on the part of those who should be its best friends, it is strange that the radio should be the means of bringing about an awakening as to tone.

In the old days the question of tone was paramount among those who made pianos. Of late, however, we hear little about tone when the question of the piano is before us. Going back to the old days when the Chickering, the Knabe, the Steck, the Steinway, the Mason & Hamlin, the Kranich & Bach, the Sohmer, the Baldwin, the Weber, the Decker Bros., the Julius Bauer, the Schumacker, the Stieff, and other old name values were fighting for position in the music world, the question of tone was the one that created the greatest amount of discussion.

A new grand scale was a thing of moment, of serious discussion, of criticism pro and con. The old time piano maker, who worked without "laboratories" and by the "rule of thumb" could conceive a tone, carry it to completion, and made it the basis of the piano.

There was brought out during this time the cheap pianos, beginning probably with Hale in the days of the square piano, followed by numerous others who built to great production and paid little heed to quality.

Those of us who foregathered in and about Union Square, New York City, can recall the many controversies that arose when it was announced that a new scale grand or upright had been produced by one of the old time makers. Criticisms from competitors were severe, but the old time piano makers who drew their own scales depended upon their mental tone pictures to carry out what they had in mind, or ear, did not refuse to acknowledge an advancement in the art of tone production. Those old time piano makers worked with intuition, one might say. They possessed the genius of scale drawing and combined this with a knowledge of the soundboard and the action.

### A Great Departure

When Wessell, Nickel & Gross made the great departure of producing piano actions for different manufacturers, it was looked upon with intimidating frowns by many of the old time piano makers, for they felt that an encroachment had been made upon their art and that it would lessen the tonal values of their pianos in the eyes and ears of the public if they allowed an infringement upon, what they termed, their rights. But these old time piano men, Wessell, Nickel and Gross, had a mission and that the giving to those old time piano makers an aid in the bringing to the piano better tone quality through the advanced methods that they invented to make the many thousands of pieces and assemble them to the benefit of the drawers of scales, and the forming of the designs that would bring about cohesion as between the hammer blow and the transferring of the vibrations of the strings to the sound board. It was not long before the ambitions of those three action makers were forced to recognition, for they produced, through their advanced ideas, better actions for several manufacturers than the individual manufacturers could produce for themselves in limited quantities. In those days a piano factory producing 500 or 600 pianos a year was commercially regarded as doing a big business.

We are practically back into that same production field as in those days when the manufacturers

found the production of actions one of the aggravating and distressing causes that had to be arrived at, for when one goes back to the days when the covering of a hammer was done by the fingers and views the methods employed now, one can arrive at some understanding of what Wessell, Nickel & Gross was overcoming, and the benefitting thereby of the manufacturers of the pianos of the old time tone quality grades. It was not until the manufacturing of piano action separately, and the appropriation or copying of the many mechanical devices originated by Wessell, Nickel & Gross, that the cheap pianos were made possible, but Wessell, Nickel & Gross never receded from its high grade standards.

Always, however, in the high grade makes the question of tone was the one paramount issue. The old time piano makers, those who drew a scale with one definite object in view, who looked upon their work, whether in the following of the lines upon paper to the carrying out of the necessary sound board area and combining this with the hammer blow of the action, were men who could do everything in the assembling of the various parts of the piano. There was no system of standardization and the separation of the various work necessary to the assembling of the various parts of the piano that finally found its way into piano construction.

### The Old Piano Names

We find some of the old names alive today. Few, however, are individual in their work. Combinations, the absorbing of this or that old name by the combinations, has driven the individuality as to tone into the background. We do not hear a murmur of surprise and anticipation when it is announced that a piano manufacturer has a new scale. In fact, the inroads of the cheap makes of pianos and the loose methods in the advertising as to the so-called "new scales" has driven the question of the scales into the background.

Hundreds of efforts have been made to copy the scales of the old makes, and up to a few years ago this copying process was carried on in a mathematical way that was ridiculous, in fact, for it made no difference if the original scales of the old time makes of tonal quality were given to those copyists, they could not build the piano as it was built by those who had individuality and separated their efforts in the proper direction.

So little is said of tone in the piano world today that the old timers must look on in wonderment to the lack of attention that is given in that direction. It would seem, however, that there will be forced upon the piano makers of this country a realization that the radio is going to arouse them to the necessity of giving that attention to tone the piano demands. As the ears of the people are attuned to an understanding of real tone quality, or color, if you please, there must be that demand reflected upon the makers of pianos.

### The Baldwin Effort

When "At the Baldwin" was given forth, or brought into the homes of the people, there was a demonstration made as to tone that is leading to greater efforts, and the radio is the basis of it. "At the Baldwin" formed the basis of that attraction. We now find one of the radio concerns, the Grigsby-Grunow Company, of Chicago, manufacturers of the Majestic radio, giving a demonstration as to tone that is of value to the piano. It is hardly necessary

to describe this, for when what is said here appears, the second week of that attempt will have progressed through the series that is announced, but credit must be given to the manufacturers of the Majestic for attracting the attention of the people to what they call a "Color-tone test."

The question is asked in the publicity that is given that radio effort, "How is your musical ear?" and then follows a series of five tests as to tone, and this is best expressed in the following from the newspaper announcement of the tone test:

### INTERESTING

### ENTERTAINING

### EDUCATIONAL

Can you tell one instrument from another? Which of two notes is higher? How many voices or instruments are you hearing? Do you really hear what you think you hear? Give your musical ear the Color-Tone Test. See how good it really is. Thousands every day are trying this new game. They talk it at parties—at lunch. You will want to compare your score with theirs. Get your musical rating through this interesting test. Of course, Majestic alone has the true, natural Color Tone that makes the test possible. Majestic dealers will give you and your friends a Color-Tone Test in nine minutes. They have score cards waiting—get one with your score certified, or fill in and mail coupon tonight. It's a real test—a real challenge to your musical ear. It's fun, too. Don't miss it.

### Tone Values in Pianos

There is in this, of course, a big advertisement, a free advertisement, if you please, of this one make of radio, but the MUSICAL COURIER believes that any advancement, or any attempt to educate the people to an appreciation of tonal values is worthy of commendation.

We may refer again to what is said about the old time piano makers, the men who laid the foundation for the American pianos of today. The question naturally arises—are the piano men of this country protecting the tonal qualities of the pianos as they should? We know of old makes of pianos that in days gone by held their name by and through their tone. Today some of those pianos have been abused, have been maltreated as to their tonal quality through the cheapening of manufacturing processes, or standardization, or whatever you may please to call it, and this has put a blight upon the name values of several of the old time makes. The concerns that own those names, and names only, it might be said, are not taking care as to the methods employed to bring about and maintain the tonal quality of the pianos that were built upon the reputation as to tone. They will have to do this, however, if they keep pace with what the radio is doing, for the radio is training the ears of the masses to true tone.

This is said in all due respect to the difficulties that the radio has to contend with. Furthermore what the radio has to contend with so also has the piano. If the broadcasting is not true in tone, the radio will expose it, but if conditions are right and the radio is right, the broadcasting is received in the ears of the people just as sent out. One might say that all pianos are not of true tone because they are not tuned properly. The same thing applies to the records of talking machines, but the fact remains that true tone will live always. Nothing can destroy that, nor can the public's appreciation of real tone be destroyed through the maltreatment of the piano through lack of tuning. This applies also to the faulty methods that may be ascribed to the phonograph, or talking machine, through the lack of ability to have the records operated at exactly the same speed that the records were made.

The talking movies are suffering from this very defect in the records that are utilized.

Again, there is a great loss in the movie talking pictures in the lack of understanding on the part of the operators tuning the sound recordings to the acoustics of the auditorium in which they are presented. It is just like the radio in the home in this respect. One can make it loud or soft. People

## Piano and Musical Instrument Section

do not want a small room filled with the tones of a brass band at the same tonal volume that the brass band is probably playing at the broadcasting station, but we can tune it down.

### The Radio and Tone

All this is said to draw attention to the fact that the people themselves are being trained, unknowingly, as to tonal values through the radio. The tests that are made in this publicity stunt, as one may call it, of the Grigsby-Grunow Company, is an unusually interesting one in that it is so simple that it appeals to the masses, to those who know nothing of music technically, to those who really do not know that they respond to a true tone and shudder at a false tone.

The writer for a long time before the advent of the radio, spent many nights in vaudeville theaters studying the receptive moods of the audiences. He found audiences that in each of the auditoriums paid for his or her seat. The object of these investigations was to study the audience and not the performance. It soon was presented that when one of the performers in those vaudeville houses presented a true tone, whether a singer, a speaker, or an instrumentalist, the act "went over" even though the subject was mediocre. In other words, if the pianist played a piano out of tune, no matter what his digital manipulation may have been to startle the audience with his pianola-like technical display, he received little, if any applause. If, however, the piano be in tune the audience always responded even though the technical fireworks were limited. This can be tested out by any one today. Actors with true tone voice "get over," as the saying is, when another actor with an untrue voice would prove a failure.

The piano manufacturers must awaken to what now is going on in the musical world. True tone is an absolute necessity. Above all, the piano men of the country must insist, and keep on insisting, that the pianos in the homes of the people be kept in tune. The average piano dealer looks upon his tuning department as a nuisance. He does not give credit to his tuners for the valuable assistance that they create in the work.

We hear no discussion emanating from the piano manufacturers today about tone. Makers of pianos of no tonal value, simply copy what is said by the manufacturers of true tone pianos, and the public, before the advent of the radio, were helpless, for the ears of the people had not been trained to recognize true tone.

The simple test that now is going on by the radio manufacturers is one of inestimable value. To the musician the test seems idiotic, as a well known musician remarked to the present writer, but it is those very people who refuse to applaud a piano player because his piano is not in tune, and who do not respond to the efforts of the pianist because they do not like it, but really do not know why they do not like it; but let that same pianist play to the same people with a piano in tune, and there is a response.

One is not surprised when a statement of this kind is made about a violinist, or about a singer, but to apply it to the piano seems to be one of those things that the piano men themselves are responsible for in that they themselves do not attempt to learn just what is said here, nor do they seem to care a rap as to the part that tone means in the selling of pianos.

### Musician and Dealer

The neglect of the musicians by the dealers is one of the faults that is brought about through such

a lack of appreciation as to tonal values as far as the piano is concerned. Those manufacturers who are making pianos that are of tone quality, some of them at least, are getting a little careless in what is going on in their factories. We have few real piano builders today, and by real piano makers we mean those men who do the work in the factories, and not those men who do the selling of the pianos, or who may own the factories in which the pianos are made.

We have a few of the old timers left, but where are they? Two of the best piano men the writer knows alive today are practically without positions. Their love for their art prevented them from going into business on their own. One is without a position, the other is hanging on in a small way. This is a reflection on those who claim high grade tonal quality for their productions. What was done in the creating of those pianos by those who have passed on is not carried on as the ones who created the tonal values laid the foundation for. It is like the copying of a scale and the trying to produce the same tonal qualities in another factory foreign to those organizations that were trained by the master mind that created the tone that had made this or that piano famous.

It is well for the piano manufacturers and the men who sell the pianos into the homes of the people to study what is going on in the radio world. We may become exasperated at the tones the movie theaters are presenting today, but the people themselves will settle this question by non-attendance, unless the talkies of today are improved and presented to the ears of the audience on a true tone basis. That this will come about is not an impossibility. Let us await the efforts that now are being made in the laboratories of this country to do what is thought by many impossible of accomplishment. It can be done, even though many may not believe it. We did not believe that the synchronization of the voice and the picture could be brought about. That has been accomplished, but the true tone is yet to be revealed to us.

WILLIAM GEPPERT.

## New York Piano Manufacturers to Raise Prices

### Manufacturers and Merchants in Joint Session Decide to Amalgamate into One Association

The New York Piano Manufacturers Association and the New York Piano Merchants Association held a joint meeting at the National Republican Club on April 17, with the former body acting as host to the latter. About twenty-five members and guests were present at the meeting, which was one of the liveliest and most constructive in the history of either organization. ¶ Two important resolutions were decided on, first on an amalgamation of the two bodies into one organization, a project to be carried out through the executive committees of both associations. Secondly, it was decided, in order to restore public confidence in the piano, to provide adequate means both for the manufacturers to hold up the quality of their product, and to provide a more substantial operating margin for the dealers, to announce a general raise both in wholesale and retail piano prices. This move was partially prompted by the fact that two of the leading houses in the city, Steinway & Sons, and Mathushek, have already made this move, the Steinway some months ago, and the Mathushek raise effective May 1. Every manufacturer present pledged himself to this principle. It was likewise voted that the widest publicity be given to this action. ¶ The election of officers resulted in the selection of Gordon Campbell as president of the manufacturers association (re-elected), and Charles H. Jacob as president of the merchants association.

### "Burn the Old Pianos"

Emil J. Pettinato, retiring president of the New York Piano Merchants Association, in his report made several suggestions as to association activities. His report, in part, was as follows: ¶ "In order to increase the sales of better pianos, I suggest the destruction of all obsolete pianos. Every dealer should give to the junk heap as many of his trade-ins as possible, especially those that would require a considerable amount of repairs. These instruments, from time to time, should be carted to some suitable place, and burned, with all the publicity possible. Merchants likewise should cease advertising these old pianos at ridiculously low prices as \$10, \$15, \$20, etc. Get rid of these pianos via the junk heap and devote advertising to real pianos. I also advocate the elimination of renting obsolete pianos. ¶ Another important matter that is the tremendous repossession of pianos. A recent report of the Na-

tional Dry Goods Association showed that a greater percentage of pianos are returned than any other single item. These statistics show that 28.3 per cent. of pianos were returned, which seems remarkable when one considers that pianos are not usually bought on the spur of the moment as one buys a dress or a hat. A joint committee should be appointed to investigate this matter and to devise ways and means of overcoming this great cause of loss to the industry."

### Combination Salesmen

The only out-of-town visitor at the meeting, Mr. McCoy of McCoy's Inc. (Hartford, Waterbury, New Britain and Torrington, Conn.), contributed some interesting sidelights to the general discussion. While admitting a falling off in the piano business done by his firm, he stated that this had been almost exactly counter-balanced by a corresponding pickup in the radio business. He said that he felt that his salesmen were working just as hard in trying to get piano sales, but simply were not "landing" them due to conditions which were out of their control. So, in order to keep the business on a profit making basis they were doing the next best thing—supplementing their piano sales with radio sales. ¶ Contrary to general belief, Mr. McCoy stated that in his experience he had found it best to have but a single sales department, instead of separating his piano and radio sales forces. His argument on this line was simple and explicit. The gist of his remarks was as follows: ¶ "Suppose one of my piano salesmen secures the entire into a home. He tries to sell a piano, but finds the family is not ready to buy one. He goes away. The same day or the following day another salesman enters the same home and sells a radio set. Now that, in my opinion, represents a clear loss of business for my concern." ¶ The point was disputed by various members present. It was pointed out that the salesmen would naturally fall into the habit of selling the lower priced article, and would soon degenerate into strictly radio salesmen, instead of piano salesmen or combination piano-radio salesmen. ¶ Both points are well taken. There is no questioning the result of Mr. McCoy's experiment. He has devised what seems to him the best method of procedure for his business, and that, as the expression goes, is that. However, there is equally no question but that it is a dangerous proce-

sure for most concerns. The bulk of experience in the piano trade ever since music merchants began taking on radio as a side line was that once their piano salesmen began selling radios in addition to their regular duties, piano sales fell off, while radio sales rose. Also net profits fell off, and this was true in some cases even when the gross of the business rose higher than in previous years. ¶ It must be remembered that in previous years it has not actually taken much skill to sell radio sets. Buyers were ready-made. It became simply a question of finding them—or waiting for them to walk into the store. The piano on the other hand, has never been easy to sell. A "big" article, the purchase of a piano is never hastily decided upon. It is a "family article," and is intended as a permanent acquisition. That is why piano salesmen, generally speaking, are and always have been of the best type. Having piano salesmen, highly trained skilful men, sell a comparatively low priced, low profit article like the radio, reminds one of the old "saw" of using a finely tempered steel razor to open a can of sardines. Nevertheless, Mr. McCoy is entitled to his opinion and his undeniable right to run his own business along lines that seem good to him.

### A Necessary Move

Hugo F. Ricca, speaking informally at the joint meeting of the two New York piano associations, brought out a very interesting point regarding the suggestion that a general price rise be announced for all pianos manufactured in New York. He said that he had a case that illustrated perfectly some of the false impressions which have been created in the public mind. ¶ It seems that the managers of a department store piano department had, apparently, all but sold a piano to a woman prospect when she announced that she was going to another department store, where pianos were being sold at a much lower price. The woman thereupon departed and was heard of no more. A few weeks later, however, the first department store decided to check up on the transaction, in the course of the regular follow-up system. The salesman, upon telephoning the woman, found out that she had not bought a piano at the other store, giving the following astonishing reason: "I have decided to wait another month or so, because by that time the price will be much lower." ¶ Here is a direct result of cut price and "distress" selling that must be eliminated. Pianos are not like piece goods that deteriorate in the store and have to be sold periodically for what they can bring. The piano in the store receives excellent care and attention, far better in fact than it does in the average, or even the exceptional household. In fact, a certain



## Piano and Musical Instrument Section

period of "ageing" actually improves the tone. ¶ As a sequel to the story told above, this manager advised Mr. Ricca to raise his prices as the first step in recapturing public confidence in the piano, an assurance that the piano industry is on a permanent and unshakable basis and is planning for future expansion rather than contraction.

### Destructive Publicity

John J. Glynn, vice-president and retail manager of the Mathushek & Son Piano Co., introduced a subject of vital importance in telling of the instances of uncalled for and damaging articles on the piano which are occasionally finding their way into print. This is a condition that requires a good deal of careful thought. ¶ It seems strange that newspapers which derive a good deal of advertising revenue from the piano industry should apparently go out of their way to attack that industry for the sake of some sensational story which has only a remote connection with the true facts. ¶ There are two or three motivating causes, apparently, behind this condition. First and foremost is the panic-stricken attitude of some of the piano men themselves. Disregarding the fact that business conditions were not favorable in 1929 for many lines of industry, and that the piano industry has suffered some special handicaps through the radio and its consequent effects on the player piano, piano men are all too ready to "pull long faces," and broadcast their dissatisfaction.

¶ A second cause which really arises from the first is the type of advertising which has become common in the past twelve months. It is a sad commentary on the inventiveness of piano men that little or nothing in the line of constructive publicity has reached the newspapers. With all the money that has been spent and is being spent in so-called national promotion, there has not been forthcoming a solitary item about the industry which would be helpful and at the same time "newsy" enough to tempt newspaper editors into publishing it. But this subject is taboo. Piano men are apparently willing to pay for "national promotion," but are not willing to supervise the course which that effort should take. Criticism meant to be useful is resented. Whether the work being done is a secret or not can not be stated, but certainly few in the industry are privileged to know what is going on—if anything. ¶ The third, and most immediate cause, to come back to the main issue, is probably the great amount of publicity given to the financial difficulties of the American Piano Company. It was something to focus attention upon the industry in a very unfortunate way. However, it has not been made clear to the general public, that unfortunate errors in management in that company and not the unpopularity of the piano per se, precipitated the action. ¶ What can be done? Hangdog looks and mental despondency certainly will not help in clearing up the situation. And most certainly, some organized form of publicity should be instituted immediately to give more cheerful messages through the reading columns of the newspapers to the people of this country. This effort must be co-operative as well as individual. If such newspaper articles attacking the foundation of the piano business, by undermining public confidence, are malicious, legal action should be taken. If these articles are printed through ignorance, as is probably the case, certainly some form of easily digested educational material should be prepared to cure such misguided editors.

### As to the Salesmen

Byron H. Collins, retail manager of Steinway & Sons, gave a constructive picture of current sales conditions and the attitude of mind of the average piano salesman. ¶ "The trouble with a good many salesmen today," said Mr. Collins, "is that he has lost his 'pep.' He is too ready to make excuses for himself. When his sales falls off, he consoles himself with the thought that conditions generally are none too good and that he is doing very well under the circumstances. He is not bubbling over with enthusiasm for his work or for the piano as is the salesman for the refrigerator, or the oil burner or a host of other instalment competitors of the piano. He is waiting for the change in public opinion regarding the piano. He knows that the current depression is only temporary and feels that he can 'make up' for lost ground next month or next year. His attitude of mind 'licks' him in his contacts with his prospects. He really feels that his prospect is not keen about buying a piano right now, and that

attitude of mind immediately reflects itself in the customer's attitude. This is all wrong. The fact is that pianos are being sold NOW. Perhaps not as many as in years past, but pianos are being sold. This is the fact on which he should concentrate—not how many pianos he is going to sell later on, but right now. And until he can overcome that mental handicap, he is 'licked' before he starts to sell."

### National Music Week

The National Music Week Committee, of which C. M. Tremaine is secretary, has prepared a number of dealer aids for advertising and display purposes, which material is obtainable at moderate cost from



the National Bureau for the Advancement of Music, 45 West Forty-fifth street, New York. One is a window poster, reproduced in the cut shown above. Other display material includes: a round hanger, National Music Week, which also features the slogan, Music for Everybody—Everybody for Music; National Music Week Seals for use on correspondence, packages, etc.; and National Music Week buttons.

### New Baldwin Dealer

Lechner & Schoenberger, of Pittsburgh, one of the oldest music merchants in the Pittsburgh area, being now in its fiftieth year, have announced that they have acquired the Baldwin franchise. This announcement to the trade reads as follows: "In keeping with our reputation for offering always the best and foremost in pianos, we are pleased to have acquired the Pittsburgh franchise for the internationally known Baldwin Piano. Its fine musical qualities—its association with the leading artists of today—the high ideals of its makers combined with a well planned, aggressive sales policy, assures the Baldwin first place in the field of artistic pianos."

### Jacob Pickert

Jacob Pickert, head of the Case Department of Krakauer Bros., New York, died suddenly at his home in New York City on April 16. He was one of the oldest employees with the company, having been with it continuously for over forty-one years.

### Radio in the Census

The appearance of the question "Do you own a radio set?" in the current compiling of the United States census figures, is causing quite a flurry. Opinion seems pretty evenly divided as to whether it is the forerunner of a national tax on radio sets, or whether it is merely a clever propaganda move on the part of radio interests to let Uncle Sam do some of its work for them. The two camps hold firm despite the official denial of the first possibility by prominent government executives. ¶ The fact is that this country is one of the few in the world where broadcasting exists that where set owners are not taxed to support the broadcasting facilities. Radio has developed differently in the United States than anywhere else in the world, due to the fact that commercial interests here were quick to seize upon

broadcasting as a medium of advertising. Despite the various unfavorable developments, commercial broadcasting has enabled the extension of broadcasting to a greater degree than would have been possible otherwise. ¶ Viewing the other, the official, possibility that the radio industry "put something over" through influence in governmental circles, also offers an interesting field of possibilities.

## Rambling Remarks

"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.

### The Stencil and Its Connection With Present Conditions in the Piano Business—The Pictorial Review and Its Campaign Against "Brands"—a Movement That Should Be of the Greatest Interest to Piano Men

In the Expressions in this issue of the MUSICAL COURIER there is much said about piano tone. Reference is made in that article to name value based on tone, but those references did not enter into any discussion of the much abused and dreaded word "Stencil."

For years the MUSICAL COURIER has inveighed against the stencil, and for years the piano manufacturers have determinedly gone on their genuflecting to the demands of the dealers, and the stencil grew to be a predominating influence in the piano trade. There are some who will probably remark to The Rambler with a knowing smile that probably the MUSICAL COURIER did not have that influence that prevented the stencil from becoming a "predominating influence" in piano making and selling. That does not prove anything, for what the MUSICAL COURIER predicted and said years ago has come to pass.

The stencil today is accepted by the piano industry as one of the elements that should be regarded with respect, even knowing that the stencil be an evil and a misrepresentation and in keeping with the stencils of other industrials and commercial lines. The stencil wipes out name value as to pianos, or it might better be said probably, it drags down name value. The "just as good" argument prevails in the trade today as it did in the old days of high production. The manufacturers themselves know full well that pianos turned out of their plants bearing alien names are not money mak-

## THE COMSTOCK CHENEY and CO.

IVORYTON, CONN.

Ivory Cutters Since 1834

Manufacturers of

Grand Keys, Actions and Hammers, Up-right Keys, Actions and Hammers, Pipe Organ Keys

Piano Forte Ivory for the Trade

## Where to Buy

WESSELL, NICKEL & GROSS, makers of one grade of action, the highest—the standard of the World. 457 West 45th St., New York City.

MAAS & WALDSTEIN, manufacturers of lacquer, lacquer enamels, and surfacers, especially Mawalaac, the permanent lacquer finish, for pianos and high grade furniture. In business since 1876. Plant: 438 Riverside Avenue, Newark, N. J.

WHITNEY, BAXTER D. & SON, Winchendon, Mass. Cabinet surfaces, veneer scraping machines, variety moulders. "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

BEHLEN, H. & BRO., 10-12 Christopher St., New York. Stains, Fillers, French Varnishes, Brushes, Shellacs, Cheese Cloths, Chamois, Wood Cement, Polishing Oils.

## Piano and Musical Instrument Section

ers, but detriments to the maintaining of name value, grade for grade.

This insidious evil entered into other lines of commerce. One can hardly step into any store but he is confronted with the "just as good" argument, and this through the stencil. Name value is the bed-rock of honest dealing. There is not a man in the piano business but will admit this if he states his mind clearly and freely.

It is gratifying to know that the public is becoming aware of the subterfuges and the "just as good" evil, or misrepresentation, that prevails in many directions. This has been made clear probably by the Pictorial Review, which has printed full page advertisements in the daily papers throughout the country, making a stand against the substitutions that are offered in the place of name value products.

### The Pictorial Review Campaign

While the campaign so far of The Pictorial Review does not mention pianos, yet it is a great satisfaction to the MUSICAL COURIER to have a publication of that description take up the fight against the stencil, and yet the Pictorial Review has not used the word "stencil." In order to cover this word "stencil" with a mantle of apparent honesty, the word "brand" was offered as a substitute to the word "stencil" as to pianos.

The word "stencil," however, cannot be whitewashed, nor can it be covered by efforts that mislead the innocent purchaser. The stencil is a stencil, and stencil means the names that are put upon pianos and upon other articles. Manufacturers have stood in their own profit-making light by acceding to the demands of the retail dealers. Instead of having a standing advertisement in the home with the name of the manufacturers of the piano thereon, and leading up to other sales, the manufacturers have lost through the substitution and the placing of other names upon pianos "just as good" as the ones with the names cast in the plate, and yet the stencil sold for less money than the instrument bearing the proper name on the fall board and cast in the plate.

To give a fair idea of the Pictorial Review campaign, the text of the full page advertisement is herewith given.

#### WHAT IS BEHIND THE "JUST AS GOOD"?

Two sorts of products are offered to women when they do their shopping.

One is advertised product.

You know its merits because the manufacturer has published them.

He has put himself on record in the pages of newspapers and great magazines.

He believes in his quality so thoroughly that he wants to tell you about it.

As a matter of good business judgment, as well as conscience and pride, he jealously guards that product's purity, its honest value and accurate weight—for a price-less good-will is at stake.

The names of such products are household words in millions of homes, from the lowest to the highest—the sale of these products is unrestricted to any community or to any group of stores.

On the other side of the picture is the private brand, the "just as good."

Its name is strange to you.

Its merits are unknown. Its advantages are seldom published.

It came into being because women spend twenty-three billion dollars a year for foods alone, and billions more for other articles. The simple and obvious fact is that certain selling organizations and retailers want more of this money for themselves.

And so the anonymous substitute was born.

Back of this just-as-good is usually the desire to make a greater profit on every unit sold—and it stands to reason that a greater profit per unit for the vendor is likely to mean a smaller value for you.

Too often, the private brand is devised to confuse you between value and price.

Because you do not know its quality, you have no way of knowing what it is worth.

It may be offered to you as a "bargain"—at less than the advertised product it seeks to supplant. It may sometimes be offered to you at prices higher than you would pay for advertised brands—with a claim that it possesses some magic quality higher than your favorite brands have given you!

Pictorial Review believes that women should have their eyes opened to this situation.

The editors of Pictorial Review have every reason to know the high standards of excellence which the makers of advertised products can offer you, because this, and other great publications, will advertise only products which we know to be good.

This magazine, issued with the interests of more than two and a half million homes at heart, can see no sound reason for dropping the known to buy the unknown and untested.

Pictorial Review advises you to stick to the brands of published quality—the products which offer honest merit as well as fair price.

Refuse substitutes; buy the advertised brand every time!

### The Stencil in Other Fields

No better illustration of the stencil evil in the piano business can be given than through this advertisement of the Pictorial Review. The MUSICAL COURIER always has fought the stencil, and during the days of large production, of cheap no-tone pianos, the fight was bitter. When Piano Quality made its first appearance in 1905, giving the stencil its just deserts by printing hundreds and hundreds of fake names, there was consternation in the piano field and much abuse was handed out to the compiler of the little book, which even unto this day is accepted as the authority in the piano field.

The stencil has permeated into every industrial almost that exists. The merchants that do the retailing of the products of the industrials have foisted upon the people cheap imitations that diverge into all products that are offered, foods, clothing, medicines, in fact, practically everything that is offered for sale. Many high class stores are today utilizing the genuine articles, selling them at cut prices but not making any effort when the customer enters the store to sell the name value articles, but offering a substitute at a less price, even lower than the cut price, on the "just as good" argument.

### Getting at the Facts

Let the piano men of this country follow what the Pictorial Review is doing. It illustrates in no uncertain terms much that has befallen the piano, and with the conditions as they now exist, there can be eliminated the evils that have been brought to the piano through the cheap stencils and a new start made.

Going back to the old days that are referred to in the Expressions in this issue, it often is pleasant to say "I told you so," but The Rambler does not say this with any degree of satisfaction. When the "I told you so" is disregarded, when facts are presented that prove that an evil is destructive, no matter in what direction, and no regard is paid to it by those who are most vitally interested, then the "I told you so" falls flat and one looks back and wonders why men are so obtuse that they cannot realize that they themselves are following destructive lines that eventually lead to oblivion.

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## Some Thoughts on Radio Announcers and the Harm They Are Doing to the Enjoyment of Radio Listeners and to the Effectiveness of the Advertising Broadcasts They Are Supposed to Be Helping—A Protest From a Cincinnati Newspaper

Radio program: "a dreary desert of words, relieved by remarks as to announcers in the broadcasting stations, and the manner in which they interfere with the enjoyment afforded through the music that is sent over the air from the studios of the broadcasting stations, this through the loud talking of the announcers, which seems to be absorbing more and more of the music time and substituting loud-mouthed advertising arguments that are anything but pleasant. The following taken from a recent issue of the Cincinnati Enquirer is pertinent in many respects to what has been said by The Rambler heretofore. Charles Magee Adams writes as follows:

### NEED IS FELT FOR MUCH SHORTER DISCOURSES BY ANNOUNCERS — WORDY INTRODUCTIONS ARE CROWDING ENTERTAINMENT INTO THE BACKGROUND.

Radio program: "a dreary desert of words, relieved by occasional oases of music." This is not a quotation from Webster. But it does seem to summarize the conviction of many representative listeners regarding an inescapable trend in current broadcasting.

And we are not referring to dramas, continuity productions, addresses, sermons, music appreciation lectures, or public event descriptions. Instead, we are thinking of the standard musical program: words by the announcer, and music by the orchestra, if, as and when it has a chance.

How announcers "get that way" remains one of radio's most impenetrable mysteries. When a feature is sponsored, the buck can be passed to the advertiser (though station managers proudly claim the prerogative of cen-

sorship, at least in theory). But this alibi fails to hold water for unsponsored affairs.

One suspects, and not without reason, that many of the young men who prattle glibly to defenseless microphones are enamored of their own voices. For instance, we are told that a certain program-caller extemporized an introduction for an important speaker so lengthy that the speaker was forced to race through his prepared address to come under the time wire.

But most announcements are not extemporized. They are written in advance. So the program directors who are responsible for them may as well face the brutal fact that listeners would welcome far less of announcer's garrulity in sustaining as well as sponsored features.

As a general proposition, we should say that the spoken element in programs could be trimmed at least 50 per cent, and in not a few cases the pruning could run as high as 90 per cent. To the studio wordsmiths who fashion flowing phrases—ad infinitum—such drastic amputation may seem shocking. But it is needed.

In the last analysis, the amount of information regarding a musical program which the listener requires is astonishingly small: identification of the artists taking part, the titles of their offerings, and—in the case of serious music—the composers. That (aside, of course, from sponsor mention) sums up the matter. Every additional word is so much lost motion, and the total thus frittered away on the ether is stupendous.

The amusing, or pathetic, angle of the thing is the cheerful assumption that listeners relish this unbridled loquacity. Let one listener express himself on the point. He is a professional man, an instrumental artist of ability and a veteran dial-twister.

"Are they trying to talk us to death?" he demanded of us recently. "I was reading the other evening, and tuned the set to a program of good concert music. I like that with a good book. But after five minutes the announcer began talking. I got up and turned to another station. The same thing happened. I tried four more stations; the same story. I flipped the switch. Don't they know that when we want music we want music, not words and words and words that mean nothing?"

It does look as if "they don't know," and in an era dominated by that greedy little god, Efficiency.

### Why?

Is there anything more aggravating than listening-in to a program broadcasted into the homes of the people to a loud mouthed argument that in a small room can not be toned down to the same level as the music? The Rambler has not been able as yet to bring himself to look upon the radio with the respect that the instrument through its own wonderful ability should receive.

There is one thing about the announcers that is, seemingly, paving the way to a "tumble," and that is the apparent attitude of the "talkers" to take unto themselves the idea that what they have to say is the most important part of the offerings of the broadcasting stations. These men talk loud, probably because they feel that what they have to say is far more important than what the musicians are offering.

We do not hear a singer that has just completed a beautiful number say, "This is Miss Song Bird singing," nor do we hear a pianist when he gets through a number state his name. The announcers, however, insist upon talking loud, and through this add but little benefit to the advertiser or pleasure to the listener-in, especially in adding their own names at the end.

The talks of the announcers are growing and absorbing more and more time. Generally their remarks as to music are supplied by the musicians and they are read. One can distinctly distinguish as between the reading and the information expressed personally by the announcers. What glory attaches to the name of an announcer who is simply reading the music annotations supplied by one who is not allowed to stand before the mike?

A bright lady in the Middle West remarked recently to The Rambler, "Why is it that street-car conductors are not permitted to call the names of the streets, or a conductor on a train of cars not allowed to yell 'This station is North Crest. Jim Jones announcing,' or the elevator man to call 'This is the tenth floor, Bob Smith announcing.' One is just as clever as the other."

There are good announcers and bad announcers, but why this constant effort on the part of those who do the talking to take up all the time and when they do take up the time ruin what has preceded and what follows by loud-mouthed talks that do not permit of the tuning in on an equitable basis as to volume of tone of the music and the volume of tone of the announcers.

All this is probably "old talk," but like the stencil evil the broadcasting announcers are spreading their wings, giving the listeners-in nervous shocks and mental protests that are confined to the room in which the radio is sending forth the efforts of the artist in the broadcasting studios, for the listener-in is helpless—he can not talk back.



The  
**Baldwin**  
Piano

Its Supreme Tone Heard in  
Millions of American Homes

**STEINWAY**

*The Instrument of  
the Immortals*

New York

Hamburg

London

The **STEINERT** Pianoforte  
*The Exclusive Piano*

M. STEINERT & SONS  
Steinert Hall, 162 Boylston St.  
BOSTON, MASS.

**WURLITZER**  
*Pianos*

Unsurpassed as to Tone, Quality,  
Art Case Designs and Prices  
U. S. A.

**WING & SON**

*Manufacturers of the*

**WING PIANO**

*A musical instrument manufactured in the musical  
center of America for sixty-two years*

Factory and Offices  
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**F. RADLE  
PIANO**

*(Established 1850)*

For eighty years holding to  
**TRUE TONE**

As a basis of production  
by the same family

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F. RADLE, Inc.  
609-611-613 West 36th Street,  
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**STIEFF  
PIANOS**

*America's Finest Instruments  
Since 1842*

CHAS. M. STIEFF, INC.  
STIEFF HALL  
BALTIMORE, MD.

*The Finest Piano Action in the World*  
**WESSELL, NICKEL & GROSS**

*Gives the Pianist the Touch that  
Creates True Tone Color*

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**MATHUSHEK**

*Grand, Upright and Player Pianos*

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MATHUSHEK PIANO MANUFACTURING CO.  
132nd Street and Alexander Avenue  
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*"The World's Finest Instrument"*

**Grotrian-Steinweg**

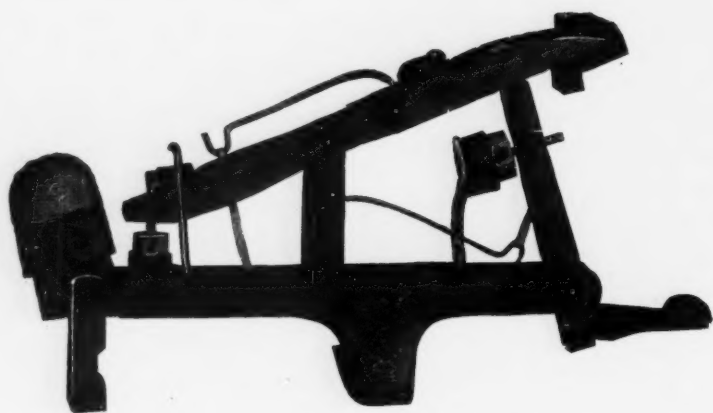
Makers, BRAUNSCHWEIG, Germany

*Noted for Purity of Tone and Artistic Case Designs*

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S. L. CURTIS, INC.  
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New York City

## The perfect medium between the pianist and the exposition of his art



THERE is nothing more important in the construction of the piano than the action—the mechanism which carries the touch of the pianist to the final

hammer blow upon the strings. Variety of tone, the mark of the true artist, is only possible when that mechanism conveys, without modification or variation, the exact shading of emphasis which the pianist gives to each note or phrase. The action is the vitalizing influence, the “heart”, of the piano.

It is not an easy task to construct a piano action which will give unfailing satisfaction through long years of service. From the merest whisper of sound to a thunderous fortissimo, the Wessell, Nickel & Gross action is instantaneously responsive. Nothing less than perfection will serve the artist.

For more than half a century Wessell, Nickel & Gross have set the standard for piano actions.

# WESSELL, NICKEL & GROSS

*“The Highest Priced Action in the World”*

Manufactured in New York



